

# warp and weft

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November, 1962



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Editor: Russell E. Groff,

Assistant Editor: Robin Groff.

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## A Word From The Editor

Our new shop is proving to be a very practical one, with a particularly pleasing floor plan. And even with the first hurricane that Oregon has ever had, we found the building was well built, solid, and it went through this storm without any damage. We certainly were lucky, as so many, many people did suffer severe damage in this storm.

I don't know how many of you have gone through such a storm, but most of it happened while we were at work here. We could look out the windows here and see trees blown over. A new apartment house across the street had just had the sub flooring put on, but after the storm, all of the sub-flooring had been blown off.

At our home which is located in an old walnut and filbert orchard, two tremendous trees behind the house were blown over. We have a large walnut tree in the front yard, and we could actually see it picked up out of the ground about a foot and then it would settle back down. This happened about 6 times, and then when the storm ended, this tree was still upright. Electricity and telephone lines were blown down all over the town and state. Even one week after the storm was over, our phone is still out of order because of the tremendous wind damage.

Well, enough about the storm, as I'm sure that you all read about it and saw pictures of the damage done by this storm.

I have just managed to get a new drapery fabric started on the loom. This will be a future Warp and Weft project, and then the extra 22 yards of warp will be used for drapes in our new home. The only trouble is that we do not have enough time to devote to weaving, so we're afraid that sometimes some of the warps stay on the loom longer than they should.

We have also woven several samples during the month, and these are all future Warp and Weft projects: One of these is a quite modern upholstery material which would also be effective in place-mats. Another of the samples was an 8 harness huck for our multiple harness bulletin. The third sample was another of the authentic tartans using the fine weaving afghan for both warp and weft.

Well, you can see that it has been a busy month for us, and also we have all gone through a siege of the new type of flu that is making the rounds.

We have also been extravagant in one other thing this past month, and that was having a landscape architect draw us a landscaping plan for all of the area around our shop and our house. Now, if we can just put this plan into full effect, we will have a very striking home and shop here in Oregon.

Well, enough of this and back to this month's sample.

RUSSEL E. GROFF, *Editor*.

## This Month's Cover

The cover this month is a close-up of one of the fabrics that was on display at the Northern California Hand-Weavers Conference in Sacramento this year. The interesting thing about this cover is that I believe it could be woven two ways. It

could be woven by a method of lace weaving or pick-up lace as it can be called. It could also be woven on the loom by a threading and harness controlled weave, with a combination of threading and treadling to give you this effect. This type of fabric would be an excellent fabric for an open drapery. I also think that this would be very striking in a certain type of material in place-mats.

I'm sorry that I can't give credit to the weaver who had this on exhibit at the conference, but perhaps in our next issue we might have the name of the weaver for you. If any of you do recognize the fabric and know the name of the weaver, we will appreciate it if you will please send it to us.

### **Book Review**

This month, we want to review the new folio by Elmer Hickman which has just become available. It is titled "SILK AND WOOL SUITINGS," and it has 26 actual woven swatches.

The nice thing about most of these samples is that Mr. Hickman has strived for and achieved lighter weight yardages which would be excellent for tailored suits, skirts, coats, etc.

Most of these samples are woven on variations of twill and twill combinations and a few novelty drafts. They are all 4 harness weaves, and the complete threading, tie-up, and treadling is given for each sample.

What always impresses me about the samples designed by Mr. Hickman are the outstanding colors he combines. There is a lushness and richness about some of these samples that make them very appealing, and this is primarily because of the color combinations. Certain wool yardages are very appealing to the eye because they have an icy and heather feeling. Mr. Hickman has achieved this feeling in 4 or 5 of these samples, and when you see them, you wish that you

could start immediately to duplicate them for suiting materials.

All of the fabrics in this folio are woven of yarns that have no oil in them, this making the fabrics easier to finish and to prepare for the tailor. Thus, in most cases, the finishing can be done by the weaver himself, rather than having to send it out to be finished by a processing company.

Another thing of interest is that this folio has been planned as a companion folio to a previous one that Mr. Hickman had which was titled Town and Country Tweeds. I checked this folio also, and I find that you might like to combine some of these fabrics. One of these from the Silk and Wool suitings for a tailored suit or skirt, and one of the fabrics from Town & Country Tweeds for the coat or overcoat.

TITLE: SILK AND WOOL SUITINGS

PRICE: \$6.95 postage prepaid

AVAILABLE: Mr. Elmer Hickman,  
Emlenton, Pennsylvania or  
Robin & Russ.

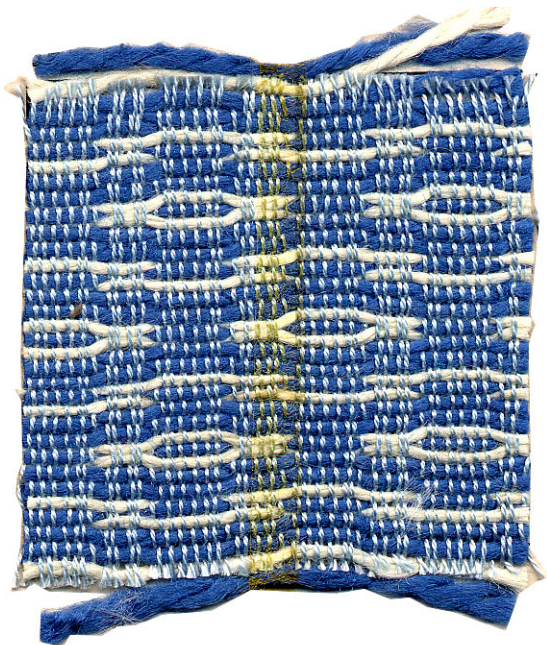
### **Fashion Trends and Directions**

The latest issue of American Fabrics Magazine has some interesting articles and among these is one telling of the latest directions in textiles and the latest fashion trends. The predictions for 1963 are actually what this article consists of. We thought it might be of interest to you so we will review a little of the article.

First of all, in all fabrics there is a definite direction which they call "Texture Explosion." I'm sure that many of you have noticed this texture explosion and I myself notice it particularly in women's fashions and in Drapery and Upholstery. There were two major reasons for this texture explosion. One was the need for the Textile Industry itself to develop more business and to stimu-

(Continued on Page 6)





### **More About This Sample**

First of all, perhaps some of you might recognize this pattern. We had a sample using this pattern in *Warp and Weft* in February, 1961. However, in this sample, we used a different warp, and a different treadling in the weaving.

I want to repeat some of the information that we had in that past issue of *Warp and Weft*, as this is an unusual pattern, and one that you seldom see.

First of all, this pattern is from the book, "Designing on the Loom," by Mary Kirby. Let me say just a few words about this book. This is an excellent book containing some interesting, 4, 8 and 12 harness patterns. However, the material about the individual patterns is sometimes spread out over 2 or 3 pages, and it is very hard to gather all the information together that is necessary about each of the patterns.

In our sample here, we use only 3 treadles. We use 2 colors in the weft, and if you will check the pattern, you will find that we use the white and the delft blue viscose on all 3 different pattern treadles.

Actually, I feel that this is a hard pattern to weave, to keep track of the right color and the right treadle, as the colors vary and the treadles vary in the treadling.

Still another thing to notice is that the pattern is not a true overshot draft, but is what we call a hybrid draft, containing elements of at least two different classes of weaves.

In this particular sample, if you examine it closely, you will find that only one side of the fabric is a practical side, while the other side has quite long floats, and thus, it is not usable.

This should be an excellent fabric for upholstery, and I do think that the sample as we wove it could be improved upon.

My suggestion for a change would be to have 36 threads per inch instead of 30 threads per inch, and this would make a firmer fabric.

Still another thing you will find most interesting in experimenting with this pattern is to use two contrasting sizes of thread in the weft. On our sample in the February, 1961 issue, we used 2 contrasting sizes of thread in the weft, a viscose and a 20/2 cotton. I think that if you use a viscose, and another thread about 2 times as heavy as the viscose, you will have still more interesting effects.

### **Cost of This Material**

For our warp and weft samples, we had a 9 yard warp, 40" wide, and this took 1 lb. 6 oz. of the 20/2 Egyptian Cotton in the "Blue S" color. This has 8400 yards per lb., is \$5.00 per lb. Thus the warp cost was \$6.88, and the cost per yard is 77c per yard of 40" width material.

In the weft, we used 4 lbs. 7 oz. of the delft blue viscose, and 2 lbs. and 3 oz. of the white viscose. This viscose has 840 yards per lb., and it comes on 1/2 lb. spools. It is \$3.50 per lb., or \$1.75 per 1/2 lb. spool. Thus, using 6 lbs. and 10 oz. of viscose in the weft, our weft cost for about 8 1/2 yards of finished material came to \$23.20, and breaking it down to cost per yard, it comes to \$2.73 per yard for the 8 1/2 yards of material.

WARP COST PER YARD .....	.77
WEFT COST PER YARD .....	2.73
<hr/>	
FABRIC COST PER YARD .....	\$3.50

### **NOTE**

We have repeated this pattern (Threading Draft) in *Warp and Weft* for the 2nd time. Normally, we do not plan to repeat a pattern twice as we have here, but this pattern is so versatile, that we felt in this case, it would not be a duplication of material found in another issue.



### **More Notes About This Pattern**

While attending a weaving workshop at the Mt. Lassen Weavers Guild at Lake Almanor in the summer, 2 years ago, we had this same set-up on one of the table looms, without the specific tie-up as is given in Mary Kirby's book. Consequently, there was much free experimentation on the table loom, than you sometimes have on a floor loom that has a specific tie-up.

I made 3 samples on this same pattern threading that I have always liked immensely, and I had intended some day to feature one of these. We had a light grey 20/2 warp on the loom and in one of the samples that I wove and liked I used a perle 3 cotton in white, and the bright orange viscose in this following treadling. This treadling is for a table loom, and when I say 1 & 3 together, I mean both harnesses were raised, etc. Now here is one of the treadlings that I did using the white perle 3 and the orange viscose on the grey warp.

Harnesses 1 & 2 in perle 3 white  
Harnesses 2 & 3 in orange viscose  
Harnesses 1 & 2 in perle 3 white  
Harnesses 2 & 4 in orange viscose  
Repeat over and over.

The second sample that I liked on this grey warp was when I used a Nile green fluffy rayon boucle and a gold slub rayon. When woven this gave an effect of alternate strips of yellow green, and gray green. It too I thought was most effective. For this one, I treadled as follows:

Harnesses 1 & 2—in Nile  
Harnesses 2 & 3—in Nile  
Harnesses 1 & 2—in Nile  
Harnesses 4 & 1—in gold

Then using the same treadling, I changed the colors to an orangy gold rayon. I was highly impressed with all three of these samples, and have always felt that I should have woven larger pieces

of all three of these. As I look at this particular sample right now after two years, I still find that I like this fabric and pattern as much now or perhaps even more than I did when I wove it two years ago. Thus, I want to emphasize that this pattern is a very, very versatile one, and that I hope some of you will put on a short warp and play with it and then you too will become enthused. Actually, if you would ask me, I almost feel that I like these 3 samples I wove two years ago much better than the sample that we are featuring this month. So don't let the limitations of viscose weft as we used them, or colors as we used them, stop you from experimenting with this pattern.

### **TEXTURE EXPLOSION**

(Continued from Page 3)

late this industry and to get out of the doldrums of the war years and post war years, when almost anything and everything that was produced could be sold, because it was in short supply.

The second reason for the Texture Explosion is that the public itself does get tired of the same old things over and over, and the public likes to be excited by new textures and new colors and new designs. Thus, we have had this resulting texture explosion in fabrics. I myself feel that the hand weavers are in a great sense responsible for this texture explosion because it is the handweavers non-ending and continuing search for new patterns, textures and colors that has stimulated much of this texture explosion we are now undergoing.

More and more during 1963, you will find in fashion that the trend is towards textured surfaces in many variations. You will also find more and more that the neutral colors and the soft or pastel colors will be in greater demand.

Why don't you yourself become a little more conscious of all of the new fabrics on the market and see if the American Fabrics prediction for 1963 isn't correct.

## CLASSIFIED ADVERTISING

A 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.

**THE HANDWEAVERS WORKBASKET** now stocks a complete and full range of Bernat colors in both the Fabri and Afghan yarns. Sample color cards, thirty cents, upon receipt of request. Grace D. Blum, THE HANDWEAVERS WORKBASKET, Box 691, R. R. 1, West Chicago, Illinois.

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**S TYPE METAL SWEDISH REED HOOKS.** Price is 60c for these reed hooks which are so common in Sweden. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

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**CORRECTIVE HEDDLES:** These snap-on or repair heddles are available in the 6" (for structo looms), 8", 9", 10" and 12" length. To help correct errors in threading. These are \$1.00 per dozen. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

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**AMERICAN FABRICS MAGAZINE:** This excellent magazine with the many fabric swatches in each issue keeps up with all the fashion trends, and all the new developments in the textile industry. Many articles on art and history and much other interesting information. 4 issues per year. \$12.00 per year's subscription or \$4.00 for a single copy. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**8-PLY, SMOOTH TUSSAH SILK WARP:** This is a beautiful 8-ply silk warp, with the unusual natural oak-like color in this silk yarn. It has been 8 plied for us to make a good warp. \$6.00 per lb., on approximately one pound cones. About 5,000 yards per pound. Robin & Russ, 533 North Adams St., McMinnville, Oregon.



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