

warp and weft

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Volume 9, Number 7 September, 1956

A Word from the Editor

Back from weaving class at the Banff School of Fine Arts, we'd like to share a little of our experiences with you.

It was one of the most inspirational and wonderful places that a person could visit and go to school. The two instructors, Mrs. Sandin and Mrs. Henderson were patient and untiring in their work with the approximately 35 students, and so much information was given that I just hope I absorbed it all, and will eventually pass it on to you.

Our class was divided into three groups, the beginning, intermediate, and advanced groups, and lectures were given daily for each of these different sections. I tried to take in everything by attending all the lectures, and also by working as much as possible on various samples.

I was also privileged to be the editor of the Banff School of Fine Arts Review, the official paper or book for the 6 week summer session. This proved to be quite a job, but a well rewarding one, when we finally saw the finished results. All of us who worked on the paper felt that it was a 100 per cent improvement over what the paper had been last year.

Enroute home, I stopped and met with weaving groups or guilds in Calgary,

Spokane, Walla Walla, Yakima, Shelton, Corvallis, Portland, Newport, and Medford. This was quite interesting to me, to make many new weaving friends, and to renew old acquaintances.

The first interest when reaching home was Janice and Robin, and that first day, we made a trip up to our new home, which is still not finished. It certainly does look nice though, as the painting is now being done inside, and the final stucco coat will soon be applied outside. We certainly do hope that we will be in our new home before you read this next issue of *Warp and Weft*, but I sort of doubt it.

One of the problems that we hadn't planned on was the Sewer connection for our new house. While getting ready to go to Canada I received word that this would cost \$1,200. Yes, it certainly was a shock, and we didn't have time to do much about it, as we were all 3 leaving on vacations. After getting back about seven days ago, we looked around as much as we could, and finally found a concern who agreed to make the gas, water, and sewer connection for approximately \$800. This is quite a bit different from the other three bids we had, so you can see that it certainly does pay to try and get competitive bids on such things.

Our house is on a hillside, overlooking Santa Barbara, the Ocean, and the Channel Islands. We can hardly wait to get into it, as you can imagine. The view in the evening, with the lights on in the town below, is certainly out of this world.

Cross your fingers for us, as we surely do hope to be in it soon. The builders told us 60 days for completing the house, and here it is 5 months now. What hurts is that we have a double rent to pay until we move, as we have to pay for our apartment as well as make monthly payments on the new house. We expected the house to be done in 90 days, and so the loan with the bank specified that the first monthly

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.



MARY SANDIN and ETHEL HENDERSON
Instructors at the Banff School of Fine Arts,
Summer Sesiions, and editors of *LOOM MUSIC*.

We are pleased this month, to have you become acquainted with the two fine teachers that we had this summer at the Banff School of Fine Arts.

Mary Sandin, sitting at the loom, was the person who was responsible for seeing that the looms were set up properly, that there was rotation from loom to loom by the various students, and seeing that the proper way of doing the different techniques was followed, and that the proper threads were used for warp and weft.

Ethel Henderson, standing, gave the three lectures each day, and did an outstanding job with this work.

Of course they both worked together at many times on 1001 other problems, but first let us tell you some more about them.

They started teaching weaving at Banff in 1941 and 1942. In 1941, Mrs. Henderson and Mary Atwater taught together, and then I believe it was 1942 that Mrs.

Sandin and Mrs. Henderson first started working together. I too, was curious at to how and where they first met, and found that it was here at the Banff School in 1942.

Mrs. Sandin first studied weaving in Boston with Kate Van Cleve. Since then, she has done much weaving and study on her own, and she is one of the two persons in Canada, who has the "Certificate of the Master Weaver." The other person who holds this certificate is Mary Black.

I might just mention a little about this certificate. The guild of Canadian Weavers, set up this certification system as part of their guild activities, and to try and raise standards and levels of weaving practices and procedures. There are 4 different levels, beginning, intermediate, senior, and master weaver. We saw one of the required projects to obtain the certificate of the Senior weaver, and I can assure you that we would have in the states, very few persons who could or would qualify for the certificate of the Master Weaver. The work required for the Senior level, is very thorough, and we must admire Mrs. Sandin for completing this and the work at the Master Level.

Mrs. Henderson first started weaving with Muriel Hewson, at Bullock's, in Los Angeles. She studied by herself for several years, completed the course from the Shuttle-Craft Guild that was put out by Mary Atwater, and has done much teaching.

She was president of the Guild of Canadian Weavers for seven (7) years, and while not at Banff, she has a full time teaching job in Winnipeg.

I'm sure that most of you have heard of their joint publication, and if you have not, let me recommend *Loom Music* to you.

If you ever want to check into it further, why not write to: Mrs. R. B. Sandin, University of Alberta, Edmonton, Alberta, Canada.

CASEMENT SHEER

A light-weight, sheer, almost all silk, casement fabric, that would work well with many color combinations in our modern homes of today.

THREADING DRAFT:

| | | | | | | | | |
|----|---|---|---|----|---|---|---|----|
| 4. | | C | C | BB | | C | C | |
| 3. | | C | C | | B | D | B | |
| 2. | B | E | B | | B | D | B | |
| 1. | B | E | B | | C | C | | AA |

*
One Repeat 24 Threads

Key to Threads Used in Warp:

- A. 5/2 spun doupioni silk, 4,200 yards per lb.
- B. 14/1 warp twist spun silk, 11,200 yards per lb.
- C. 10/1, 50% silk and 50% linen thread, 8,400 yards per lb.
- D. 7/2, Rose Beige, Doupioni Silk, 5,800 yards per lb.
- E. 7/2, Natural Doupioni Silk, 5,800 yards per lb.

Note the Asterisks just below the Draft:

In the threading draft, we had one thread in one heddle, which two exceptions. We did put the first two threads (5/2 spun doupioni silk) both in one heddle. We also put the 13th and 14th threads (14/1 Warp Twist Spun Doupioni Silk) both in one heddle. All the rest of the threads are one thread per heddle.

Sleying:

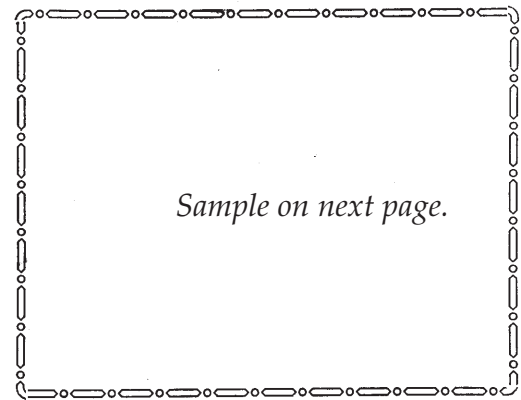
2 threads per dent in a 15 dent reed. When we came across the 2 threads together in one heddle, they went in the reed as two threads.

Warp Threads Used:

- A. The 5/2 doupioni silk is a half-bleached silk, 2 ply, and quite strong.
- B. The 14/1 warp twist spun silk, is a very tightly twisted thread, and has a tremendous yardage, 11,200

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 | |



yards per lb., and if used by itself, is best at 36 or 40 per inch, and preferably at 40 per inch. For a light weight sheer fabric, use it at 30 to 36 per inch.

- C. The 10/1, 50% silk and 50% linen thread, is a new one to us, and it worked out exceedingly well in this fabric—although hard to handle. See more about this in the column sample facts and figures.
- D. and E. are both 7/2 spun doupioni silks. One, D, was colored Rose Beige, and E. was natural. This is also a 2 ply silk thread, and is good for warp and weft, at normally 24 to 30 per inch, preferably at 24.

Weft Threads Used:

Exactly the same threads were used in the weft, that were used in the warp, in the same sequence. Please note that we



deliberately did not make this a square, but made it slightly rectangular in shape. Perhaps you might like it a perfect square, and it depends upon the beat as to whether you do obtain this effect. It can be done, but we liked it slightly better when it was not squared.

Treadlings for this Fabric:

The treadling for this fabric was all in a plain weave, and the only deviation from this was the fact that we had two threads together as one thread, in two different places in the fabric.

Sample Facts and Figures

We have been having many inquiries about a light weight sheer casement cloth, and we hope that this will fit this need. We wanted to make an all silk fabric for this purpose, and this is what our result was. However, there is only one thread here that is not all silk. It is a new combination available, 50% silk and 50% linen.

I had better mention right here and now, that this was a kind of tricky and hard fabric to weave, because of one of the threads that was in the warp. The thread that is 50% linen and 50% silk, had slightly long fibers of linen that extended from the silk, and tended to cling to the thread next to it. Thus the shed did not always open as well as it could have.

To make it easier to weave, we did two different things. One, we sprayed weavol on the warp, to try and eliminate the tendency to cling together. I do think that this added strength to the warp, but did not eliminate much of the clinging. The second thing that we did to try to eliminate this, was to open the shed, and then beat the weft back into place. This eliminates the clinging more than anything else. We have used this remedy on many, many fabrics, and found it is as good as anything else that you can do to eliminate clinging.

We were so pleased with the resulting fabric, that we didn't let this problem bother us too much.

While I'm on the subject of beating the weft back with the shed open, I might just mention here, that when you are weaving with man-made yarns like nylon dacron, or orlon, there is a slight tendency for these man-made fibers to fuzz, and this results in clinging or sticking together of the warp. If you will make a policy of beating these particular threads (all man-made fibers) with the shed open, you will find that this fuzzing is greatly decreased, and thus the fabric is much easier to weave.

While I'm at it, I might mention that we felt that the linen and silk combination thread gave a little more body to the drapery or casement cloth than the all silk would.

Another fact that we should bring to your attention is this. You note in the warp, we have a double thread in one heddle, at intervals. We had tried to weave this, by putting each of these threads in separate heddles, but found that these two threads tended to stick together much more than they should have. Thus, we tried putting both threads in one heddle, and found that this was no trouble with this thread after putting them both in one dent.

The 14/1 warp twist spun silk has a very tight twist, and I think that some people might have trouble handling it. We found ourselves, with our sectional warping, that we had no trouble with it. However, in a chain warp, unless the warp is kept with a tight tension, I think that it would be hard to handle.

I think that this is an ideal casement cloth. It is very sheer, and lots of light comes through the fabric. The texture of the different threads used creates a sort of pleasing pattern when you hold this fabric up to the light.

Cost of Fabric

- A. 5/2 spun doupioni silk, has 4200 yards per lb., and is \$6.50 per lb.
- B. 14/1 warp twist spun silk, has 11,200 yards per lb., and is reasonably priced at \$4.00 per lb.
- C. 10/1 silk and linen combination has 8400 yards per lb., is \$3.50 per lb.
- D. 7/2 doupioni silk, Rose Beige has 5800 yards per lb., is \$6.00 per lb.
- E. 7/2 doupioni silk, Natural is \$4.00 per lb., with 5800 yards per lb.

NOTE: 4 oz. spools of any of these threads are available at 50c per lb. extra.

In the warp we used the following amounts of thread in a 20 yard warp.

- A. 5/2 doupioni silk, 7 oz. \$ 2.80
- B. 14/1 warp twist, 1 lb. 4.00
- C. 10/1 silk and linen, 1 lb 5 oz. 4.60
- D. 7/2 natural doupioni 7 oz. 1.75
- E. 7/2 rose beige silk 7 oz. 2.59
- 20 yard warp cost \$15.74

| | |
|------------------------|--------|
| COST OF WARP PER YD. | \$.79 |
| COST OF WEFT PER YD. | .75 |
| COST OF FABRIC PER YD. | \$1.54 |

Book Review

Mr. Elmer Hickman has just presented the weaving world with another of his outstanding folios of fabrics. This one is entitled "MODERN UPHOLSTERY AND DRAPERY," and it is just what the name implies.

There are 20 different samples in this folio, and all of these samples are modern or contemporary in spirit, and there is nothing traditional about these fabrics.

The choice of colors is very important to Mr. Hickman, and once again, I think he has done an outstanding job in these samples.

Another item different in this folio is the fact that he has several different fabrics woven on the same warp and set-up, and yet their appearance is entirely different.

We also like the way Mr. Hickman mounts his different samples. He uses a contrasting color from his sample, and this usually makes the fabric look much nicer. It also shows what colors can be combined with such upholstery and drapery in the various rooms of your house.

Complete instructions are given for each of these fabrics, and this includes set-up, tie-up, and treadling.

Yes, the folio "MODERN UPHOLSTERY AND DRAPERY," by Mr. Elmer Hickman, is, I feel, an outstanding one.

TITLE: *Modern Upholstery and Drapery*

AUTHOR: Mr. Elmer Hickman

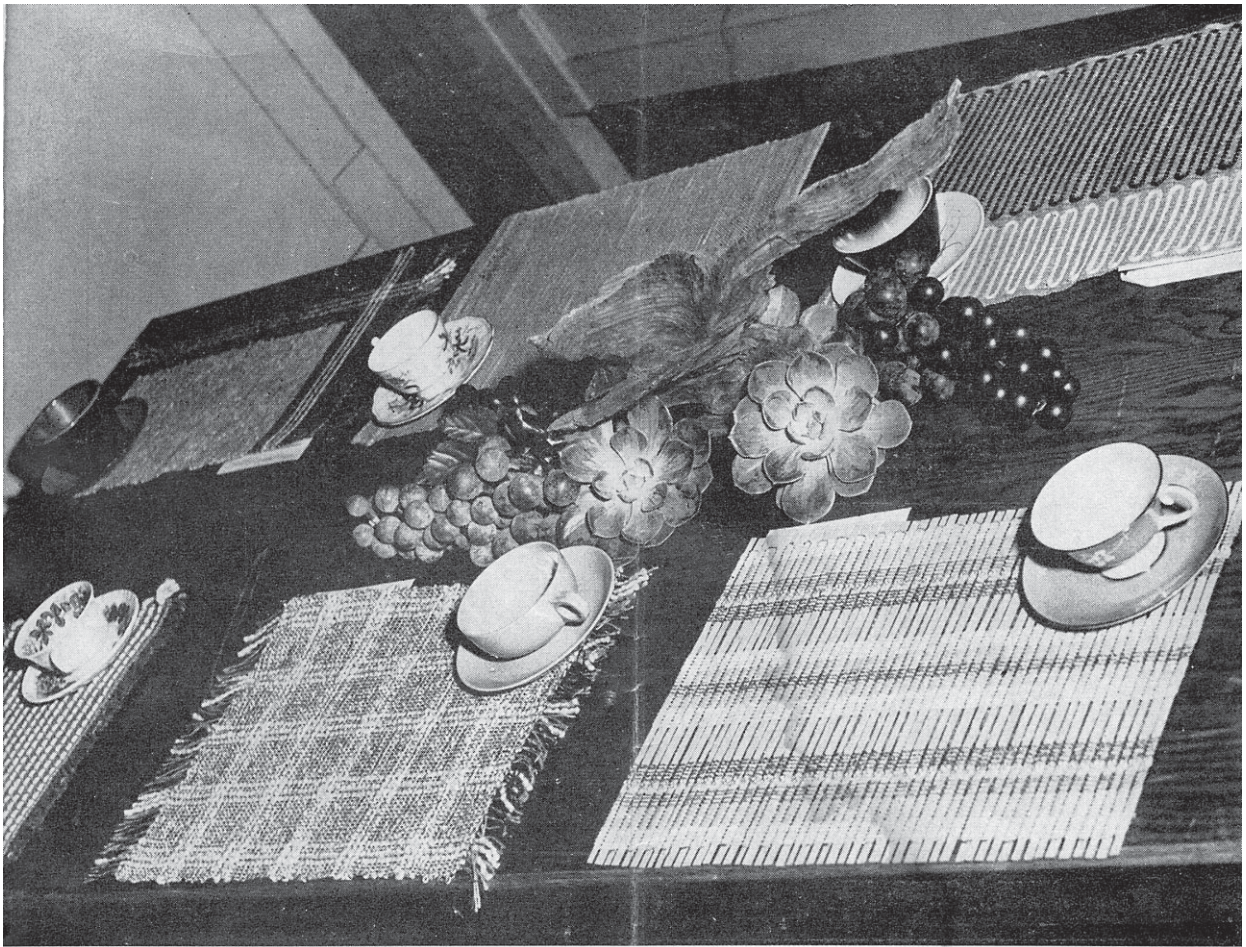
COST: \$6.50 each folio, parcel post prepaid

AVAILABLE: Robin and Russ, or from Elmer W. Hickman
R. 2, Box 158
Emlenton, Pennsylvania

This Month's Cover

Here are two of the fabrics that were ribbon winners at the 4th Annual Conference of California Handweavers in San Jose in June. The dress featured on the left is an all silk fabric. The warp was 9/2 spun doupioni silk, set at 30 per inch, and the weft was the silk tweed that we stock and feature. This silk tweed was doubled, or 2 threads wound together on a bobbin. The warp was in the natural color, and the weft of silk tweed was a sort of creamy tan with flecks of yellow and brown for the texture effect.

The other piece is a wall hanging, with a striving towards texture and sheerness. Some of the areas in the warp are deliberately not woven, others are only partially woven, and still others are entirely woven with different textured threads and different colors. Something of this type can be extremely effective as a room divider, for instance to separate the dining area from the rest of the living room, etc. I'm sorry I do not know who wove these two pieces, so hope that they will forgive



This is one of the tables on display by one of the guilds at the 4th annual conference of California Handweavers. To me, it was a striking display of different mats that can be used for table settings. I think it was so impressive because of the extreme contrast in feeling and texture of the six different mats pictured. Also, notice the contrast between the mats and the texture of the table.

me for not putting their names down. I might mention that both of these pieces are part of the display presented at the conference by the Stockton Weavers Guild.

WORD FROM THE EDITOR (Cont'd.)

payment was due in 90 days. Oh well, this won't continue much longer, we hope.

Robin and Janice enjoyed their trip to the high Sierra, and Emerald Lake. When they first arrived there was about 5 feet of snow, which melted very quickly during the first week. Well, enough about personal problems and experiences, and back to this month's sample.

RUSSELL E. GROFF, *Editor*

Helpful Hints

Here is a way to speed the double slewing of your reed, when using the standard twill, 1, 2, 3, 4 or 4, 3, 2, 1.

1. Raise the back two harnesses of your loom and fix them temporarily in this raised position.
2. This separates your warp threads into groups of 2, and then it is easier to pick up each 2 for the individual dents of the reed.
3. This is practical only when you have the warp threads through the heddles and are ready to sley the reed.

Weaver's Marketplace

COTTON CHENILLES IN CUSTOM COLORS FOR

(Draperies, Pillows, and Upholstery)

3 cut chenille, 240 yards per lb.

Natural: \$2.60 per lb.

Dyed: \$3.60 per lb.

6 cut chenille, 425 yards per lb.

Natural: \$2.54 per lb.

Dyed: \$3.45 per lb.

These yarns are available from

The Yarn Depot, Inc.

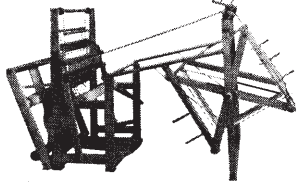
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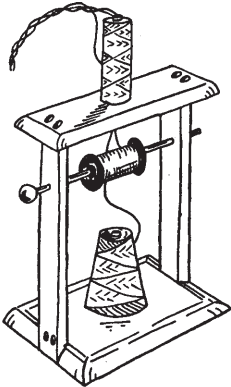
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