



warp and weft

Volume IX, No. 3

March, 1956

warp and weft

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Volume 9, Number 3 March, 1956

A Word from the Editor

We had been planning our plaid sample for this month, but as it is taking a little longer to weave than was expected, we will feature it next month.

In place of the plaid this month, we are featuring a technique that works out very well on stoles. We might say that this particular sample has been a time consuming one, taking us about 2 weeks of weaving, 7 hours a day, to make the necessary 15 yards of fabric, for 1,700 samples for Warp and Weft. We are very pleased to present it to you though, because we feel it is an unusual technique, and an enjoyable one.

We hope in another two months to present the 8-harness sample that we are trying to do once a year. We think it is quite unusual, and hope that you will be looking forward to it.

Also, we had started a series of articles on the various looms available throughout the country, and we have decided to do this, that is, present one loom, every two or three months, as we feel it takes up too much room to use it as a monthly article.

We'd like your suggestions for the column, Weavers from Here and There. Please continue to send your suggestions in.

RUSSELL E. GROFF, *Editor*

Hand Spinners -- Attention!

Still no luck in locating someone on the West Coast who is interested in spinning Dog Hair or a combination Nylon and Chinchilla. If you know of someone, please let us know about same.

This Month's Cover

Always a popular project to weave is a Jerkin or a Vest. A nice combination would be a vest for the father and son, or a jerkin for the mother and daughter of the family.

This month, we have as a model, Pamela Cox, a young high school student, who has occasionally helped us with the mailing of Warp and Weft.

She is modeling a Jerkin or Wescott, woven by your editor. It has a warp of 2/18's french spun worsted. We used a 10-dent reed, 2 threads per heddle, and 2 per dent for the warp in this case, it was a blue grey. The borders on the Wescott are colored 4-ply knitting worsted, and the background is a white 4-ply knitting worsted. They certainly are fun to weave, and of course you are all familiar with the pattern used in the Wescott, Rosepath. Why don't you try out a combination like this, and you can easily use up your odds and ends for the pattern in the Wescott, and thus they are not too expensive.

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



MR. ELMER HICKMAN
of The Homecraft Weaving Studio,
Emlenton, R. 2, Pa.

Many of you are not acquainted personally with Mr. Elmer Hickman, but do know of his work in weaving through his many various weaving folios.

Let us get a little more acquainted with Mr. Hickman's background, and then you will be able to see why so many of us enjoy his unusual and outstanding folios.

He graduated from Allegheny College in Meadville, Pennsylvania with a B.A. degree. From there he went to and graduated from "The American Academy of Dramatic Arts," of New York City, and he received his Master of Arts degree in fine arts from the Carnegie Institute of Technology, of Pittsburgh, Penna.

He has had much instruction in weaving, studying at Chatauqua, New York, with Emily Goodwin of Brooklyn, he had work in Swedish Art Weaving with Sara Mattson-Anliot, Norwegian Art Weaving with Olivia Kindleberger and Marie As-

trup-Kalstad, and French Tapestry weaving with Messrs. Gianfrancesco and Pelligrini of New York City.

Mr. Hickman taught mathematics in high school, and he was later head of the Dramatic Arts Department of Stephens College of Columbia, Missouri. He taught acting and directing, and he directed many leading and major plays during a 12-year period at Carnegie "Tech."

During all this time, weaving was a hobby with Mr. Hickman, and he was always studying during vacation periods. After retiring, his hobby became his business, as he began publishing weaving folios.

These folios give instruction as to how to make the fabric in its entirety, and also give an actual sample of the woven fabric. Among the folios published by Mr. Hickman were a series of seven on *Scandinavian Art Weaving Techniques*, six folios of *New Weaves from Old*, and his latest folio of *Linens on Parade*. Most of the first published folios are now collectors' items.

Mr. Hickman is now working on a new folio and it will be available this summer. You will probably see the announcement of it in a later issue of *Warp and Weft*.

Many of Mr. Hickman's former dramatic students are engaged successfully, in all phases of theatrical work, movies and in television. He himself, has tried to apply some of his "dramatic" principals and art training to his weaving, with the result that his weaving shows a vital modern trend, rather than staying with the traditional techniques and patterns.

He first started writing for Bernat's *The Weaver*, and many of their photographs are of his Scandinavian Wall Hangings.

In order to devote more time to research and experimentation, Mr. Hickman has closed his studio to visitors. It is his hope that weavers everywhere may profit from his experiments through his published folios.

A Loom Set-up for two stoles, one of them employing an enjoyable technique, called:

“THE DANISH MEDALLION”

THREADING DRAFT: Sometimes called “Sylvia”

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

One repeat of pattern—2 parts to pattern

Warp: 2/18’s french spun worsted yarn, color winter white, set at 15 threads per inch. For the stole in the DANISH MEDALLION, we took out two threads from the reed and heddles, and hung these on the back of the loom or from the warp beams on spools. After weaving the stole in Danish Medallion, you can put these threads back in the proper heddles and dents in sequence, and then weave a second stole, utilizing the pattern which the loom is set-up in.

Actually in the reed in the medallion set-up, we had 28 threads, one per dent, and then two empty dents, and then 13 threads one per dent, and then 2 empty dents, repeated over and over.

Weft: We used three different threads in the Danish Medallion Stole.

A. Medium weight white rayon boucle, having 2700 yards per lb.

B. For insertion, inside the actual medallion, we used a loop wool, a thread having 2800 yards per lb.

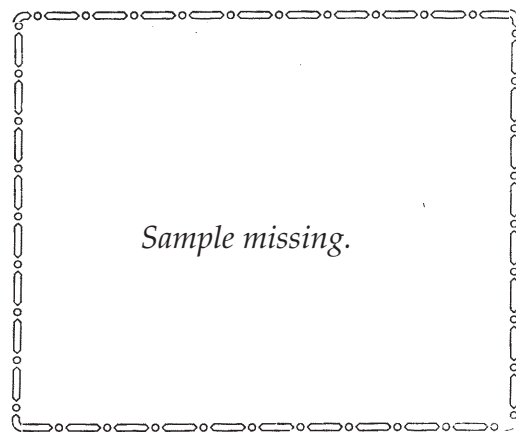
C. To outline the medallion, we used a 1½/2 natural wool yarn.

Sleying the reed.

A. Set up the loom with a regular set-up using the threading draft above, and sleying one per dent in the 15-dent reed.

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		



B. In the medallion stole: the reed is sleyed:

1. 28 threads, 1 per dent

A. 2 empty dents

2. 13 threads, 1 per dent

B. 2 empty dents

Repeat over and over.

Actually, we are incorporating two different stole projects on one loom set-up.

Directions for Weaving the “Danish Medallion” stole.

1. Weave a fringe or if you desire to tie on a fringe, weave your plain weave for about 5 inches, using the medium weight rayon boucle. If you weave the fringe on the stole, you can use BROOKS BOUQUET as featured in a former issue for the fringe.

2. Weave from left to right, one row of the heavy, 1½/2 natural wool, leaving about 6 inches of the natural wool hanging out on the left side of the fabric.

3. Then, weave, 20 rows of plain weave, using the bleached white loop wool.

4. Next is the most important part of making the medallion. We will try to explain this as thoroughly as we possibly can. If you examine the sample closely, it will probably help you to understand the technique.

Making the Medallion

A. Open the shed, as though you were going to make your next row of plain weave from right to left.

B. Take the shuttle with the 1½/2 wool, put in the shed, passing under 13 threads until you come to where there are two threads skipped in the reed. Bring your shuttle through the opening where the 2 threads are missing, to rest on top of your material.

C. Take a reed hook, or sleying hook, and reach up from underneath the warp, and pull down some of the 1½/2 wool, until you have a loop underneath the warp, your loop of 1½/2 wool unwinding from the bobbin of the shuttle on top.

D. Remove the hook, bring it to the top of the fabric, leaving the loop below.

E. Push your draw-in or reed hook down through the fabric between your last row of medium weight rayon boucle, and the first row of the 1½/2 wool.

F. Catch the loop with the hook, and pull the loop through the fabric, up to the top surface of your fabric. Pull far enough that the loop is fairly large on top.

G. Take your shuttle with the 1½/2 wool, and put it through the loop, and then pull the 1½/2 wool tight towards the reed. This makes the medallion, which is outlined by the natural 1½/2 wool, and the inside of the medallion is of loop wool. The loop wool gives you a raised

effect, and sets the medallion off from the main part of the stole made of medium weight rayon boucle.

H. Repeat this procedure over and over, making your medallion across the width of the stole. If you have set up the loom as we directed, you will have a large medallion and then a small one across the whole width of the fabric.

I. Weave about 4 or 5 inches of plain weave, with the medium weight rayon boucle, and have about 3 medallion rows on each end of the stole.

Some Facts about Stoles

Stoles seem to be one of the weaver's most popular items, and so we thought that you might like to hear a little about their size, length, width, etc.

Most of our stoles are set-up on the loom with 2/18's worsted yarn, at 15 threads per inch. We usually make our stoles either 24 or 26 inches wide on the loom, and thus after weaving, they are usually about 2 inches narrower than what the original width was.

Including the fringe, we find that the most common length for a stole seems to be about 90 inches. When we measure them on the loom, they are about 96 inches in all, but this is under a slight tension, and they come down to about 90 inches in length when taken off the loom. You can use all kinds and combinations of threads in stoles. We've even used a 20/2 cotton warp, used loop wool for weft, and then tied on a fringe of 4-ply knitting worsted.

More About the Sample

This particular technique has many uses. It can be used in place-mats, to keep a fringe from unravelling; it can be used in drapes to give a decorative motif; it can be used to accentuate a special color or special texture that you have in mind.

We've seen this technique used in

(Continued on page 6)

skirts, so that the color of the under slip can be accentuated.

Many of the sheer and semi-sheer case-ment cloths being made commercially utilize this particular technique.

Cost of a Stole

It takes about 4 oz. of 2/18's warp for a stole, and thus, usually, you get enough warp from a ½-lb. cone, to set-up the loom for 2 stoles. Thus, the french spun worsted, which is \$7.50 per lb. cost approximately \$1.88 for the warp in a stole.

For weft in the stole, we used three different threads, a medium weight rayon boucle, which costs \$3.15 per lb. It takes about 6 to 7 oz. for a stole, and thus at approximately 20c per oz., the main weft thread costs \$1.20 to \$1.40.

The 1½/2 wool natural has 1000 yds. per lb., comes in small skeins, and the price is \$2.50 per lb. One skein costs from 45c to 60c each, as they weigh from 3 to 4 oz. per skein.

The loop wool, bleached white is \$6.50 per lb., and it too comes in skeins of about 4 oz. each, and one skein is usually enough for about 2 stoles. Thus the cost for one stole is as follows:

Warp: 2/18s	\$1.88
Weft: Medium rayon	1.30
Weft: 1½/2 wool30
Weft: Loop wool80
Cost of all threads in stole	\$4.28

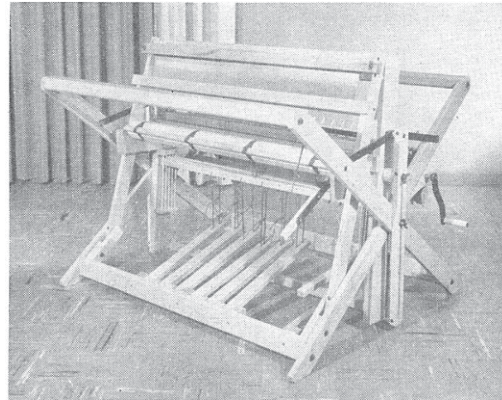
Actually, the more stoles you make, the less the cost, as they use the excess yarn from the first one or two in the third or fourth stole, and thus less waste.

The Gilmore Loom

California is fortunate in having a variety of looms made within its boundaries, and we'd like to call your attention to one of the most outstanding made in the state, those various looms made by Mr. E. E. Gilmore, of Stockton, California.

The Gilmore loom is a sturdy, jack-type loom, made of Maple, with usually the

harnesses being made of Ash. It is finished in a natural tone with lacquer sealer and is usually hand sanded and waxed also.



A 40-inch 4-harness, folding Gilmore Loom

The jack-type rising sheds are used, and the harnesses run in grooves and always fall to rest at the proper level. There is never any trouble with the shed on the Gilmore loom.

Mr. Gilmore makes looms in both rigid and folding models, with plain or sectional warp beam. He has lately changed to large-eyed heddles which are becoming more and more popular.

The folding loom goes easily through any door, and when in use is one of the most rigid looms you can find.

The Gilmore looms are made in the 26-, 32-, 36-, 40-, and 46-inch sizes, and the 54- and 60-inch looms are made upon order. The folding looms are shipped assembled, and the rigid looms are shipped knocked down. They are well crated for shipping, and the rigid model is very easy to put together.

Both 6- and 8-harness looms are also available, the 6-harness in folding model, and the 8-harness in either rigid or folding.

We (Robin & Russ Handweavers) have been distributors for the Gilmore looms for about 4 years, and we are very pleased to say that it is a pleasure to work on any of the looms ever ordered from Mr. Gilmore.

Perhaps you'd like to know more about

the Gilmore Looms. If so, why not drop a line to:

Mr. E. E. Gilmore,
330 S. Commerce Street,
Stockton 34, California

Mr. Gilmore will be pleased to send a brochure to those interested in his looms, or if you care to, you can write to Robin and Russ, and we will be glad to send you a brochure.

Book Review

This month, while we are getting you acquainted with Mr. Elmer Hickman, we would like to review his latest folio which is available to all. It is his folio, "LINENS ON PARADE," and is a truly outstanding one.

There are 20 actual woven Swatches in this folio, with complete instructions for every one. Each and every sample is an outstanding one, and, his choice of

color is pleasing to almost everyone.

Complete instructions are given for each of these fabrics, telling the way the reed is sleyed, how the loom is dressed, the treadling, the size and colors of the threads used, and other useful and necessary information.

These samples are so pleasing that we hope eventually, to present you with one of them in a Warp and Weft sample swatch, in a different choice of materials, and colors other than Mr. Hickman's.

There are two samples per page in this folio, and it is in a fiber folder, with pockets in the folder for the different sample pages.

You should enjoy very much:

Title: LINENS ON PARADE

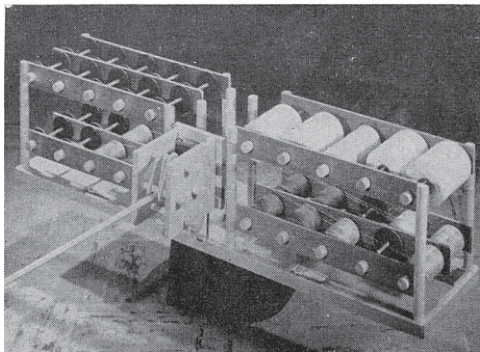
Author: Mr. Elmer Hickman

Cost: \$5.95 parcel post prepaid

Available: From either Mr. Hickman or from Robin & Russ Handweavers.

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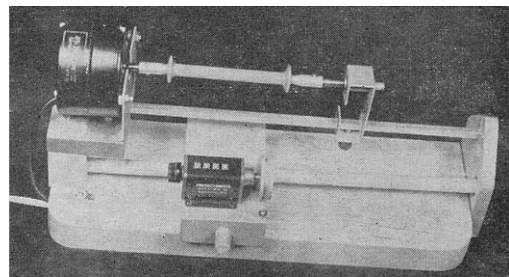
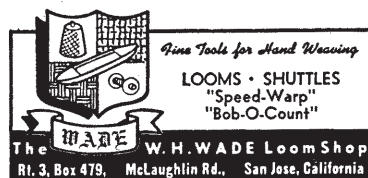


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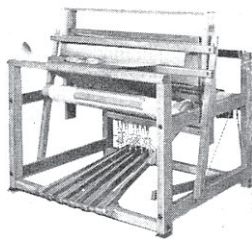
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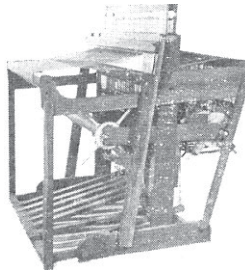
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