

warp and weft

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Volume 8, No. 4 April, 1955

A Word from the Editor

The response to our revised *Warp and Weft* has been most pleasing. We look forward to the various comments from weavers around the country, and welcome the suggestions that come in. If you have an idea or suggestion as to how we can improve our weaving bulletin, or a particular sample of fabric you'd like to see, or a question to ask, let us hear from you.

We were wondering if the readers of *Warp and Weft* would like a series of articles on some of the various looms that are available around or throughout the country.

Do you like our covers? We are planning on giving you as large a variety of cover subjects as possible. We might take the time to tell you about the February, March, and the cover for this issue.

The February cover was an illustration of one of the many treadlings that can be accomplished on the pattern Italian Diamond, that we featured in that issue.

The March cover was a photograph of an upholstery sample, quite striking and simple. It too was done on the Italian Diamond threading draft.

It was just a twill treadling of the Italian Diamond Pattern, with an added textured thread in the warp at intervals, and with the same thread, and a heavy

rayon chenille inlaid in the weft, at even intervals throughout the fabric.

The cover for this issue is a piece of Norwegian Tapestry Weaving, or as it is commonly called, AKLE. The warp on this particular fabric was a tightly twisted cotton similar to a Seine Cord, and the weft was 2/18s worsted yarns in various colors. This particular fabric was woven by Mrs. Robert Gano, of the Santa Barbara Handweavers Guild.

RUSSELL E. GROFF, *Editor*.

A Second Plea for Help

In our February issue, we asked for help in trying to secure some of the patterns developed by Bertha Gray Hayes. The response to this plea has been pleasing, and we have received threading drafts for approximately 40 of her patterns. These, together with the approximate 20 we had on hand make a total of about 60 patterns. However, we understand that she developed about 150 patterns, and we hope that we can gather together more of her patterns. This is being done with the thought in mind that eventually, we hope these will be made available to weavers all over the country. If you know of anyone who might have a complete set of these patterns, or where one or more might be available, please contact *Warp and Weft* and let us know about it.

Weavers Guild Take Note

It is requested that all the guilds throughout the country and Canada, please send name and address of your local weavers guild to *Warp and Weft*. A few pertinent facts about how and when the guild was established and a permanent mailing address will be greatly appreciated.

Eventually, we plan on publishing a directory of all the guilds as a supplement to *Warp and Weft*.

All guilds publishing a monthly bulletin, please let us know about same.

Weavers from Here and There

It is our intention, each month, to give a profile or short article about various well-known weavers from different parts of the country. If you know of someone exceptional in your area, please let the editor know about it.



KATE VAN CLEVE
Brookline (Boston) Mass.

This month, we are proud to tell you about a well-known weaver and teacher, Kate Van Cleve, of the Garden Studio, 14 Marshall St., Brookline, Mass.

She has a fine background of training, being a graduate of Michigan Normal College, and Pratt Institute of Brooklyn, N.Y.

She has been weaving for many years and has organized and directs the activities of the Garden Studio. Here she teaches many students many different kinds of weaving, and among the many techniques she teaches are colonial weaving, lace weaves, multiple-harness weaving, color study, design and many, many

other phases of weaving. She is the instructor of weaving at the Boston School of Occupational Therapy and a member of many groups and guilds.

Perhaps you might have become acquainted with her by reading her book, "Hand Loom Weaving for Amateurs." She was the author of the Weaver's Quarterly for many years, and has written many magazine articles on weaving.

A visit to her studio several years ago was quite an inspiring one to me, and I was shown many samples, and enjoyed talking to the students and to Miss Van Cleve.

One of the most impressive highlights of the visit to her studio was to see the wonderful collection of weaving books, magazines, pamphlets, and other publications on weaving. I believe that she has one of the best collections of weaving source material that can be found anywhere.

Perhaps sometime, you might like to study with Miss Van Cleve or to visit her "Garden Studio."

Questions and Answers

Question: What is the proper method of finishing linen?

Answer: We asked the manufacturer of linen threads this question, and this was their answer:

A. Use pure soap only — they are not responsible for linen colors if detergents are used.

B. A bath of clear water, with one per cent of pure soap to the weight of the woven goods, and brought to boil for 15 to 30 minutes, and rinsed in warm water and drained then rinsed in cold water and drained, will yield a beautiful sheen and a very soft cloth.

(Cont'd. on Page 7, Col. 1)

PATIO SQUARES:

This month's sample was designed with two different projects in mind. One was a patio tablecloth to go with that redwood table you have outside at the barbecue pit, or patio place mats.

KEY TO COLORS USED IN SAMPLE

X—8/3 natural linen
 A—Conifer green linen boucle
 B—Cattail brown linen boucle
 (both linen boucles heavy weight)

Threading Draft:

4				X X X				X X X
3		A	A	X X		X	X	B X X
2		B	X X			X	X	A A X X
1				X X X				X X X

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	

Standard tie-up for 6-treadle, 4-harness loom.

Warp Used:

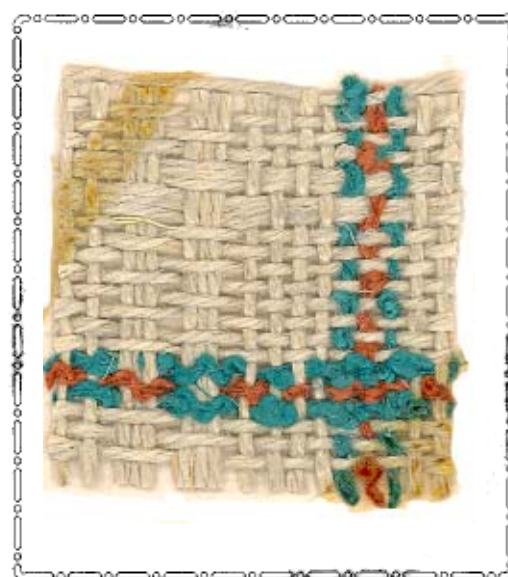
- A. 8/3 linen rug warp, imported yarn from Scotland. 800 yards per pound.
- B. Heavy linen boucle, two colors. This is a new thread just lately available on the market. It has 450 yards per pound.

Weft Used:

Exactly the same threads were used in the weft, as were used in the warp.

Reed Used:

An 8-dent reed was used for the sample attached herewith. We also tried a 10-dent reed, and found that it too worked satisfactorily, making a firmer fabric. The linen boucle did not clear the dents of the 10-dent reed as well as the 8-dent.



Cost of Materials in Project:

- A. 8/3 linen imported from Scotland on 1-pound tubes, \$1.75 per pound.
- B. Linen boucle, in natural, bleached and about 15 colors. This is the heavy boucle, comes on 1/2-pound cones and is priced at \$4.00 per pound.

All materials in this sample are available from Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, Calif.

Sample Facts and Figures

As stated above, we designed this project with the idea of having an outdoor picnic table or barbecue pit table covered with an unusual cloth.

We wanted it a heavy durable texture, and one that wouldn't show the dirt too easily, and one that wouldn't reflect the glare of the sun.

No particular problems were encountered in either the loom set-up or tie-up of treadles.

We used an 8-dent reed, and single-sleyed each warp thread.

It was discovered that we had a slight amount of trouble with small eye heddles, as the heavy linen boucle did not pass too well through the eye of the heddle as easily as did the $8/3$ linen.

Our first table cloth, we set up on a 54-inch width, and made it in size when finished approximately 52 by 76 inches.

Our second table cloth, we tried and found it more satisfactory, making it 40 inches wide and 60 to 80 inches long, depending upon length of patio table. This was a better width, and covered the table top perfectly.

Place mats of this same pattern and material are particularly nice when about 14 by 20 inches, or 15 by 21 inches.

In weaving the sample, one problem that we encountered, we should mention. If you weave more than two or three yards of this pattern, you will have to stop, cut off material, and tie up your warp again. The reason for this is that the groups of three threads on one harness stretch more than the other threads, resulting in a tension problem.

Also, in the treadling, you notice the same treadling combination repeated three times. To do this, we used just one shuttle and went through the shed once, around one or two outside threads on the top of the shed, and back through the same shed the second and also the third time.

The linen boucle in the warp did give a little trouble, but it was from the small eye heddles, and not from the reed as we had expected.

Treadling:

A—One time, $8/3$ linen
B—One time, $8/3$ linen
A—One time, $8/3$ linen
B—One time, $8/3$ linen
A—One time, $8/3$ linen
B—One time, $8/3$ linen
A—One time, $8/3$ linen
B—One time, $8/3$ linen
A—Three times, $8/3$ linen
B—Three times, $8/3$ linen
A—One time, $8/3$ linen
B—One time, $8/3$ linen
A—One time, $8/3$ linen
B—One time, $8/3$ linen
A—One time, $8/3$ linen
B—One time, $8/3$ linen
A—One time, $8/3$ linen
B—One time, $8/3$ linen
A—One time, Conifer Green Boucle
B—One time, Cattail Brown Boucle
A—One time, Conifer Green Boucle
(repeat as desired)

COST OF ONE TABLE CLOTH

One table cloth, 40 by 80 inches, cost \$8.25. This was in all $2\frac{1}{2}$ pounds of the $8/3$ linen, and $\frac{1}{2}$ pound of each of the two colors of linen boucle. We think that this can be cut down to \$7.50, as we figure that this is a slightly high estimate.

COST OF 8 PLACE MATS (15 by 21 inches)

We put up a 6-yard warp for 8 mats, and including warp and weft, it took 2 pounds of the $8/3$ linen and $\frac{1}{2}$ pound of each of the two colors of linen boucle.

2 pounds $8/3$ linen at \$1.75.....\$3.50
1 pound boucle (2 colors)..... 4.00

Total cost for 8 mats.....\$7.50

BOOK REVIEW

A new book that has just become available to the handweaver is the book by Lotte Becher, titled: "HANDWEAVING, DESIGNS & INSTRUCTIONS."

This book is particularly outstanding because of its wonderfully clear black and white photographs, and easy-to-read instructions pertaining to each picture. Most of the illustrations are close-ups, with the most intricate detail of the fabric clearly illustrated.

It is a very simple, easy-to-understand book, with projects that will appeal to many weavers.

Each fabric has complete instructions as to size of thread in both warp and weft, number of threads per inch, size of reed, width and length of material and other related information.

While the book is definitely limited in number of patterns and the number of fabrics illustrated, it would be a particularly valuable book to the beginning weaver, or to one who is acquainted with the basic fundamentals of handweaving.

Quite a few novel weaves are featured, and the photographs of these are well worth seeing.

Title: "HANDWEAVING, DESIGNS & INSTRUCTIONS."

Author: Lotte Becher.

Publisher: The Studio Publications, London and New York.

Cost: \$5.00 plus 17c postage.

Available: Robin & Russ Handweavers.

A Second Book Review

This book is one that might be a valuable addition to guild libraries and to the

library of the commercial weaver who wants to know more about fabrics of today.

This is the seventh edition of the book, titled, "FABRICS," by Grace G. Denny.

It has a complete description of all fabrics available on the market today, and each cloth is identified with a description, a pronunciation of the name of the cloth, and a few words about the particular cloth, its history and where it originated.

The book is divided into five main parts and they are as follows:

Part 1. Evaluation of Textiles. Giving tests for different yarns, and for different fabrics, and telling you how to differentiate one fabric from another.

Part 2. Fabric Definitions. Giving, in alphabetical order, a list of many different types of fabrics, and telling what that particular fabric is; and also definitions of the many terms used to describe fabrics are also given.

Part 3. Textile Terms, Processes, and Finishes. A good glossary of all the terms, processes and finishes used in the textile industry today.

Part 4. Standards for Textile Purchasing. Giving ideas of what to look for and what to avoid—when you plan on purchasing a fabric.

Part 5. Appendix. And it includes the trade marks and addresses of manufacturers, listings of obsolete fabrics, and other related information.

From this book as a guide, you should be able to recognize and identify any of the fabrics available on the market today.

Title: "FABRICS."

Editor: Grace G. Denny.

Publisher: J. B. Lippincott Company.

Price: \$5.00 per copy, p.p., prepaid.

Available: Robin & Russ Handweavers.



AN ADULT EDUCATION WEAVING CLASS — The above photograph was taken in the weaving class sponsored by the Adult Division of the Santa Barbara City School System. Adult Education Classes have played an important part in the re-birth of weaving, since the end of World War II. Many classes have been organized and developed all over the country, and many hobby and commercial weavers owe their interest in weaving to initial contact with Adult Education Activities.

Questions and Answers (Cont'd)

Question: I've heard the term "gassed," used in connection with cotton yarns. What does it mean?

Answer: Gassing is usually the singeing of protruding fibers on cottons. This usually results in a smooth surface on the yarn, and also tends to strengthen the yarn somewhat, and also to polish it or give it a little more sheen.

Question: What is vicuna yarn, and where does it come from?

Answer: The Vicuna is a small wild animal, belonging to the Camel Family. It is related somewhat to the Llama and Alpaca Family, and is found usually in the Andes from Ecuador to Bolivia. It has an extremely fine and soft hair which makes an extremely soft yarn.

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