

# warp and weft

Vol. X, No. 8

October, 1957

## warp and weft

Published monthly (except July and August) by Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, Calif.

**Subscription:** \$2.75 per year.

**Back Issues:** 30c each, plus 2c postage.

**Editor:** Russell E. Groff, 632 Santa Barbara St., Santa Barbara, California.

**Assistant Editors:** Robin Groff and Frederick Brown.

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### A Word from the Editor

School has started again, most vacations are over, and with the beginning of school and the ending of vacations, we have what seems to be an annual rebirth of interest in weaving, and all handcrafts. This certainly has been proven the case here in our activities in Santa Barbara.

This past month saw us giving a weaving demonstration at the University of California for their summer folk dancing festival. For the demonstration, we set up the loom with an original 6 harness pattern, and wove some aprons in authentic colors and pattern to go with the folk dancers' costumes. We wove aprons to go with Hungarian and Rumanian and Latvian costumes, and then wove a few that were not so traditional.

One of the most interesting samples that we've ever woven was just completed. The idea for the sample came from the Atwater Recipe Book, and we will share this sample with you in a future Warp and Weft issue.

This month also saw your editor taking a few lessons in how to cut stones. We have many stones available in the gulley on our lot, and since I've always wanted to know how to do stone cutting, I was finally able to find someone who would give me a little help and instruction. As a result, many of the past evenings have been spent in cutting large boulders into material the size of build-

ing blocks for walls, etc. Also, that retaining wall is progressing, with some 70 feet of foundation finished and about three or four building blocks high in some portions. The thing that stops this at present are some large stones, which I have to cut up to be able to move, and dirt to be dug (about 4 feet deep) in order to finish the foundation of the wall. Oh yes, another thing has slowed down the finishing of this wall. That is the cost of sand, cement, and building blocks. I oft-times think that I'm in the wrong business, when I see the cost of other items.

Back to weaving again; we do have an unusual honeycomb weave in progress on one of the looms, and are also making it for *Warp and Weft* samples.

Janice has started to Kindergarten, and it hardly seems possible that our daughter is already 5 and going on 6.

Well, enough of our activities for the present. Why not let us hear about some of your activities. We have many interesting and pleasant readers, who tell us of their weaving activities, and we certainly do enjoy hearing from all of them.

RUSSELL E. GROFF, *Editor*

### Book Review

If any of you have ever enjoyed the weaving of an authentic Scottish Tartan, you will probably enjoy this book titled, "*The Setts of the Scottish Tartans*," by Donald C. Stewart.

As far as we know, this book is the first serious attempt to establish rules for the correct weaving of the traditional tartans, and to provide a reliable work or reference for their identification.

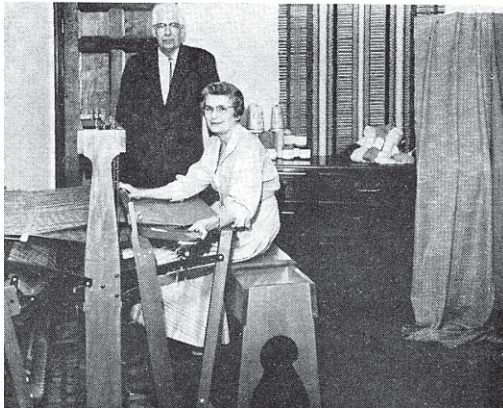
The main item in this book that would give joy to weavers is the actual thread count of the different colors used in some 261 tartans.

The first part of the book is devoted to an outline and history of the use of tartans.

(Continued on Page 6, Col. 1)

## Weavers and Weaving Shops

It is our intention, each month, to give a short article about various well-known weavers, or about different weaving supply centers and shops throughout the country. If you know of an exceptional weaver in your area, or of a good supply center where there is weaving going on, we will be more than glad to hear about them, that we might contact them and see if it will be possible for us to present an article about the individual weaver or shop in each issue.



Helen and Earl Slason  
THE COUNTRYSIDE HANDWEAVERS  
of Mission, Kansas

The Countryside Handweavers, Helen and Earl Slason, are another weaving team that we would like to tell you about.

They first started weaving in 1950, because of an interest in creative activities, and a love for beautiful fabrics.

The Slasons are the parents of two children, both married. When their children left home, the Slasons became quickly absorbed by their weaving business and have never had time to be lonely or bored since. Mr. Slason is in the steel business and is looking forward to the time when he can devote full time to weaving.

The idea of their shop was a process of evolution. First they searched the market for interesting yarns, and for practical and helpful accessories and good weaving equipment. As others became interested in weaving, they

found themselves in business, first as agents for looms, and then as dealers in yarns and weaving supplies.

They were greatly encouraged in the beginning by the help and advice of Mrs. Clara McNulty of Stockton, Kansas, and Professor Evelyn Degraw, Department of Design, University of Kansas.

The Slasons helped to organize the Weavers Guild of greater Kansas City, and Mr. Slason was the first president of this guild. They have had fabrics exhibited at many shows, such as the National Decorative Art Show, the Kansas University Designer Craftsmen Show, Midwest Biennial and others, and have won ribbons in several fabrics. Some of their fabrics have been used in Mr. Elmer Hickman's folios of weaves.

They have a complete weaving service which includes helping beginning weavers, teaching warping and dressing of the loom, planning projects, locating special yarns when needed, and finally, their cloth finishing service.

One of their services that has come about as a result of their own woven fabrics, is a CLOTH FINISHING SERVICE. They use the new Dow Corning Silicone finish for **clothing** and decorative fabrics, known as Sylmer. I might mention that they guarantee satisfactory fabric finishing, and that there is never a chance of having a poor finish as was seen in last month's sample in *Warp and Weft*. Mr. and Mrs. Slason will be glad to answer any questions you might like to ask about their finishing service.

The Slasons are glad to welcome weavers who are travelling through Kansas City. They are about four miles west of Kansas City. Perhaps you'll have a chance to become acquainted with:

The Countryside Weavers  
5605 West 61st Street  
Mission, Kansas

## MRS. SHATTUCK'S TOWELS

An unusual 8 harness pattern that was introduced to us by Mrs. Doris Shattuck of Laguna Beach, California. In this issue, we will explain its usage in small guest towels, and will suggest some other uses.

### TIE-UP DRAFT:

8.	X							X			
7.	X	X							X		
6.		X	X					X			
5.			X	X			X		X		
4.			X				X	X	X		
3.						X		X	X		
2.					X	X			X		
1.				X					X		
		1	2	3	4	5	6	7	8	A	B

### THREADING DRAFT:

8.			X					X	
7.		X	X			X	X		
6.		X		X		X		X	
5.		X		X		X		X	
4.		X		X		X		X	
3.		X		X		X		X	
2.	X			X	X				X
1.				X					X

Two Repeats of Pattern

### WARP:

In this sample, we used a 30/2 linen warp, sett at 30 per inch. We would suggest however, that you use a 40/2 linen at 30 per inch, or a 20/1 warp twist linen at 30 or 32 per inch.

### WEFT:

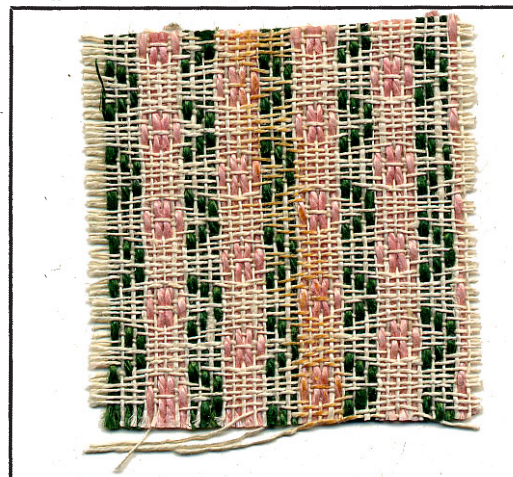
- A. The tabby thread was a 20/1 linen.
- B. The pattern thread was 10/2 linen in various colors.

### REED USED:

A 15 dent reed was used, and sleyed 2 per dent.

### TREADLING:

- Treadle No. 2—dark green 10/2 linen
- Treadle No. 4—dark green 10/2 linen
- Treadle No. 3—dark green 10/2 linen
- Treadle No. 1—bright red 10/2 linen
- Treadle No. 2—bright red 10/2 linen
- Treadle No. 2—bright red 10/2 linen
- Treadle No. 1—bright red 10/2 linen
- Treadle No. 6—dark green 10/2 linen
- Treadle No. 8—dark green 10/2 linen
- Treadle No. 7—dark green 10/2 linen
- Treadle No. 5—bright red 10/2 linen
- Treadle No. 6—bright red 10/2 linen
- Treadle No. 6—bright red 10/2 linen
- Treadle No. 5—bright red 10/2 linen



Please note that there is a tabby or binder thread between each of the treadles as listed.

On the treadling, the 1, 2, 2, 1 repeat and the 5, 6, 6, 5 repeats are the top portion or blossom of the flower. You can use different colors for these particular treadles when called for, to obtain different colored flowers.

The 2, 4, 3 and 6, 8, 7 repeats are the pod or bottom of the flower, and should probably always be a quite dark color. Dark green is more typical of the flowers but we did use a black in place of the dark green for about one yard of our sample, and it too, sets off the flower buds exceedingly well.

## More About the Fabric

First of all, this particular pattern has quite a long float, so if you do use it for the borders on the ends of towels, you first have to make enough plain weave that you can turn it up as a hem on the back of the flowers, to protect the long float threads from being pulled.

Here are the approximate dimensions for the towels:

Width on loom — 14 in.

Length (with towel unhemmed)— 22 in.

Weave approximately  $1\frac{1}{2}$  inches or just a couple of threads more of plain weave, and then about a  $1\frac{1}{4}$  to  $1\frac{1}{2}$  inch border of the flower. Then weave the main body of the towel in plain weave, and repeat the flower at the other end, and finally the  $1\frac{1}{2}$  inch of plain weave again.

I've been experimenting, and I think that one of the nicest towels that you can make for softness would be using a 20/1 warp twist linen, and using a 20/1 regular twist for weft, with the 10/2 linen for borders or flowers.

Mrs. Doris Shattuck of Laguna Beach, California, who first introduced this particular pattern to me, suggested that you might use cotton floss for the flowers. She uses a 40/2 linen for warp, sett at 30 per inch, and a 20/1 linen for weft in hers. I wanted to make an all linen fabric, and thus the sample uses 10/2 linen in the border. This comes on 4-oz. spools in about 15 colors, and I think worked very well in the fabric.

Mrs. Shattuck attended the Banff School weaving session in the summer of 1956. It was here that several of us had the opportunity to learn how to analyze a fabric, draw it down, and determine the set-up, tie-up, and treadling.

This particular pattern was one of the fabrics with which we worked, and was taken from one of Mrs. Shattuck's towels.

## Yarns Used in the Sample

The yarns used in this sample are available from Robin and Russ Handweavers or from Hughes Fawcett, Inc., P. O. Box 276, Dunellen, New Jersey.

I might also mention that we have these towels available in our studio for sale, and any of you that might like to have one or two of these can order them accordingly. They are of all linen, and the price is \$2.50 each, parcel post prepaid. They make excellent gifts and especially so for weaving friends or acquaintances.

I know of at least one person who wove some of this material for chair upholstery, and I think that it would be very durable and practical, and pleasing.

You can make the background almost any color you want, and for instance, the flower repeat could be in white. It would, I feel, be very striking on certain specific types of furniture.

Also, if you work with this point twill threading, and for instance, draw it down on paper, you will find that you can obtain many different striking pattern effects.

I might mention that the sample was woven on a jack-type loom, and we had this particular tie-up, so that we had to lift only 2 harnesses at a time rather than 6 as it could have been. As a result, the right side of the fabric was the underneath side on our sample.

## Cost of the Fabric

I'm going to base the cost of the fabric on the use of 20/1 warp twist linen for warp, and 20/1 regular twist linen for weft,

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#### **COST OF FABRIC—Cont'd.**

and with the flowers just one color besides the dark green of the pod.

WARP: 1 lb. does 13 yds.	\$4.40
WEFT: 1 lb. does 13 yds.	\$3.20
4 oz. 10/2 dark green	\$1.25
4 oz. 10/2 bright red	\$1.25
Total Cost	\$10.10

This is figuring out a 13 yard warp, and if each towel is approximately 22 inches long, this is enough warp for 21 towels, or the cost comes to approximately 48c to 55c each. Of course, if you use a 40/2 linen for warp, it will be slightly more, and if you use a 30/2 as per the actual sample swatch sent herewith, it would cost a little more. Actually, from one lb. of the 20/1 linen, or 40/2 linen, you should be able to get a 14 yard warp, and I allowed just 13 yards to be on the safe side.

COST PER TOWEL: 55c each.

#### **BOOK REVIEW—Cont'd.**

Then follows a clan-by-clan description of the individual designs, special features of the individual designs.

This portion of the book contains 22 full page color plates with 10 to 12 illustrations in color on each page of different tartans.

The word "Sett" is used in the title of this book to denote the specific proportions, the relative widths of the color strips in tartans, and the design of the tartan.

While this book isn't a new one, as it was published in 1950, it certainly is well worth while bringing it to your attention. It is a large book, you can say, in both size and content.

*Title:* THE SETTS OF THE SCOTTISH TARTANS

*Author:* DONALD C. STEWART

*Cost:* \$12.75, plus 22c postage

*Available:* ROBIN & RUSS HANDWEAVERS

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## **CLASSIFIED ADVERTISING**

A new 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.

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**SYLMER**, new water, spot and stain resistant finish will keep your handwovens new looking longer with less care. 75c yd. Write to: Countryside Handweavers, Helen & Earle Slason, 5605 West 61st St., Mission, Kansas.

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**THE RECIPE BOOK**, by Mary M. Atwater. Well worth having, with patterns for 4 to 10 harnesses. Revised edition, just lately printed, \$8.00 per copy, plus 22c postage. Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, California.

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**FRAME 'N ALL**, a new bag top, with complete metal frame, pattern complete, and instructions. All for just \$1.50. Robin and Russ Handweavers, 632 Santa Barbara St., Santa Barbara, California.

## **This Month's Cover**

Turn the *Warp and Weft* cover, so that as you are looking at it, the title, "Warp and Weft," is in the lower, left-hand corner. Notice what an unusual decorative effect you obtain by the loop of threads. Notice also, that the loop is bound in at the extreme bottom by one of the weft threads. This fabric was particularly interesting with its choice of materials, and its novel decorative effect. Notice also, that the weaver evidently did not have extremely heavy threads available, so she just put 5 or 6 strands of the same thread together to obtain the heavy rib and loop effect. This is a photograph of one of the fabrics exhibited at the Sacramento California Conference of Handweavers of Northern California.

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**Mrs. Margaret C. Cook**  
3352 N. 48th Street  
Milwaukee 16, Wisconsin

**Mr. J. Earl De Bevoise**  
Route 4, Box 151-A  
Hendersonville, North Carolina

**Mrs. Carl Bretscher**  
412 West Main, Apt. E-1  
Carbondale, Illinois

**Marguerite Robertson's Handweaving Studio**  
3810 Elm Avenue  
Long Beach, California

**Mrs. F. Lynn Thompson**  
RR 2  
Rochester, Vermont

**Mrs. R. W. Blumer**  
Ellendale, North Dakota

**Mrs. Horton Ballard**  
1005 West 6th Street  
Marion, Indiana

**Miss Blanche Dodge**  
3034 Clark Ct.  
Topeka, Kansas

**Hartland Area Crafts**  
P. O. Box 53  
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Mrs. C. L. Meek  
5204 Madison  
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**Dorothea L. Zuber**  
2700 Squirrel Road  
Bloomfield Hills, Michigan

**Norma P. Schroeder**  
1407 East 11th Ave., No. 6  
Denver 18, Colorado

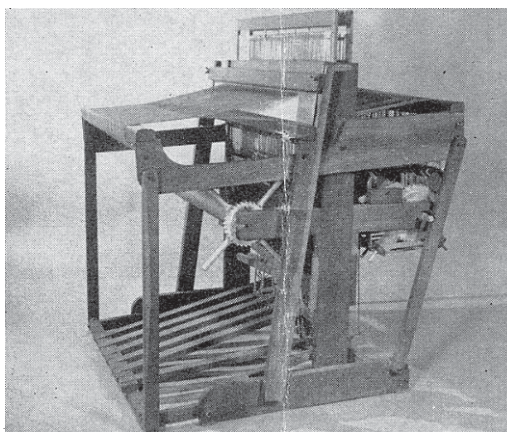
**Glenn Little Wilcox**  
303 Linden Street  
Manchester, New Hampshire

**The Handweavers Workbasket**  
Mrs. Grace D. Blum  
Box 691, RR 1  
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**Mrs. Bessie Caffery Lowry**  
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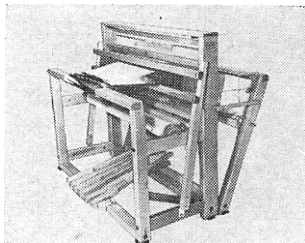
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