

warp and weft

Vol. XI, No. 3

March, 1958

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Brown.

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A Word from the Editor

It is always a pretty safe subject to start with, so we will mention that the "Weather" in Santa Barbara has been wetter than usual. Over 15 inches of rainfall to date, and this time last year, we had less than five. The average rainfall here for the past approximate 10 years has been from 10 to 15 inches a year.

The weather affects our weaving also, especially with more static electricity on the wool warps, and on the bobbin winder and silk bobbins as we wind them.

However, production as normal. We have had several students during the past few months, and also some fun making 8- and 12-harness patterns, as well as the 4-harness ones. We're tworking towards several goals, trying to keep in advance of our monthly needs for Warp and Weft trying to prepare a good 6 to 12 samples for our soon to be multiple harness bulletin.

We have been occasionally receiving small sample swatches from some of our subscribers, and we certainly do want to thank them for these, as they do provide much inspiration and ideas for future samples for Warp and Weft, and we're more than pleased that they share with us, that we might pass the ideas on to you.

We have started stocking some small lots of reed and cane, and flat mahogany in dif-

ferent colors. We would like to feature a future sample in such a fabric woven with reeds and cane, etc., but we have not yet solved the problem of a sample for you. The only solution seems to be perhaps an idea for a project with one or two close-up photographs of the actual fabric.

Conference time is drawing closer, and we certainly do hope that we can give you a full coverage of both the Southern and Northern California conferences. We will have the privilege of attending both of them. Before you receive the next issue, one will be history, and the other just around the corner.

We've also been pleased that our daughter, Janice Susan, has been trying a little weaving. At 5½ years of age, she finds it a long reach for her feet to the treadles, and yet to be high enough to throw the shuttle properly. However, she has been trying it, and seemingly enjoying it. Of course, all of you know how this makes the parents feel.

Enough for this time, and happy weaving to everyone.

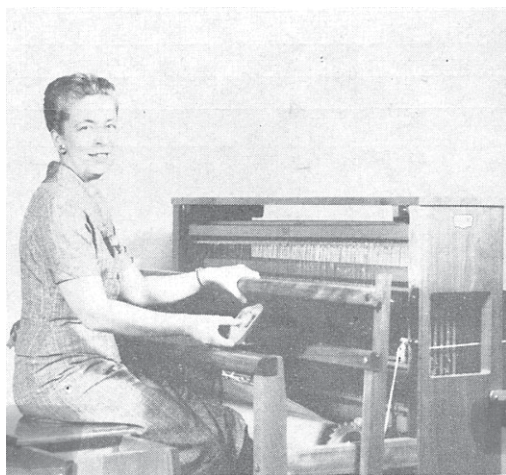
RUSSELL E. GROFF, *Editor*

This Month's Cover

The cover this month is a picture of a skirt woven in the same pattern as this month's sample. It is too bad that we could not have a color photograph, or a better photograph of the skirt, as the black and white picture does not do justice to it. The warp was the 20/2 Egyptian cotton, in a marine blue, not quite a navy blue. The pattern was woven with a 10/3 cotton in a rust-orange color, with a royal blue for a tabby thread. This was for 22 inches at the bottom of the skirt. Then, believe it or not, the rest of the skirt was woven with a date or reddish brown size 10/2 cotton over the marine blue warp, and it resulted in one of the "changeable taffeta effect" fabrics,

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.



MARION S. KURTZ
of Sacramento, California
Working on a 12-Harness Leclerc Jack Loom

Many of you have perhaps met Marion S. Kurtz in her Studio in Sacramento, Calif.

Marion became interested in weaving some 27 years ago, after graduating from the University of California at Berkeley. At the time, she had two small sons, and the evening classes that she was taking in Adult Education was her relaxation.

Shortly thereafter, she decided to open a studio. This she started in her home, and shortly, she became one of the first two agents for Leclerc Looms west of the Mississippi.

She was invited to become an instructor in Adult Education, and accepted the job on a provisional basis. This year is now the beginning of her 10th year of teaching in these same adult education classes.

She operated her studio in her home for several years, and then she eventually

opened a shop in the Lanai, which is in reality a group of shops where tropic plants grow in abundance under a plastic roof. In her studio, she carries a complete stock of LeClerc equipment. Besides this, she has other yarns, books, weaving supplies and accessories.

In 1957, she was chairman of the Northern California Conference of Handweavers and the conference at Sacramento was certainly an outstanding one.

She has participated in many shows and exhibitions, particularly in the California State Fair Shows, as well as the Wichita National Decorative Arts Association Show, and many local and bay area shows and festivals.

Besides teaching 12 hours a week in the Sacramento School System, and also operating her studio, she has been participating in many other activities.

Perhaps the next time you are in Sacramento, you might have a chance to stop by and visit her studio. The address is:

Marion S. Kurtz,
5675 Freeport Blvd.,
Sacramento, Calif.

THIS MONTH'S COVER—Cont'd.

where the pleats are appearing blue and where the straight fabric is, it appears as a rusty orange brown. In the top portion of the skirt, we also had as every 60th thread, just one thread of the rust-orange on a pattern treadle. I might mention that it took just slightly over two spools of the 10/3 for the pattern, or about one bobbin over, and for the plain portion of the skirt, it took approximately 4 oz. of the 10/2 date or rusty brown Egyptian cotton.

All of the materials in the skirt cost in all \$4.54. This is just for the actual materials used, both warp and weft (tabby and pattern) threads.

SNOWBALL ALLOVER

A miniature overshot pattern with a multitude of uses. May be used for place-mats, coverlets, skirts, draperies and numerous other uses.

THREADING DRAFT:

	One Repeat												Border			
4.	X				X				X	X	X	X	X	X	X	X
3.								X	X	X	X	X	X	X	X	X
2.			X	X			X	X			X	X			X	X
1.	X	X	X	X	X	X	X	X							X	X

TIE-UP DRAFT:

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

WARP:

The warp used was a 20/2 Egyptian cotton, color marine blue. A very dark blue, but not quite a navy color.

WEFT:

A. Tabby. For tabby, we used a 20/2 black Egyptian cotton. We thought that the black helped set off the color of the pattern thread.

B. Pattern thread. For this we used a 10/3 tightly twisted cotton, 600 yards per spool.

REED USED:

A 15-dent reed was used and the Egyptian cotton was set at 30 threads per inch, two ends per dent.

TREADLING:

- A. Treadle No. 2, 3 times
 Treadle No. 3, 4 times
 Treadle No. 2, 2 times
 Treadle No. 3, 4 times
 Treadle No. 2, 3 times
 Treadle No. 1, 3 times
 Treadle No. 4, 4 times
 Treadle No. 1, 2 times
 Treadle No. 4, 4 times
 Treadle No. 1, 3 times

Repeat over and over, as desired

This is the treadling that is commonly known as treadling "Rose" fashion.



Here is the treadling that you would use if you wanted to treadle this pattern "Star" fashion.

- B. Treadle No. 4, 3 times
 Treadle No. 1, 4 times
 Treadle No. 4, 2 times
 Treadle No. 1, 4 times
 Treadle No. 4, 3 times
 Treadle No. 3, 3 times
 Treadle No. 2, 4 times
 Treadle No. 3, 2 times
 Treadle No. 2, 4 times
 Treadle No. 3, 3 times

Repeat over and over

Actually, the second treadling given here is just the opposite of what the first treadling is, and if you should use the first treadling and weave it on a counter-balanced loom, when you turned the fabric over, the pattern you see would be the same as if you were treadling star fashion.

More About this Fabric

Actually, this is a very nice pattern to use, and one that is quite easy to weave, because the pattern repeats aren't too long, and you can usually remember the treadlings without looking at the fabric, after some experience.

I believe that this is a very versatile pattern, and that you could use this type of fabric for many uses. In the first place, you could make a heavier fabric if you wanted to by using a 10/2 for warp at 24 threads per inch, and using the 10/2 for tabby, and a 10/3 or slightly heavier thread for the pattern thread. This weight would, I feel make exceptionally nice fabric for bedspreads, and as a result of less than 30 threads per inch, would make the pattern a little larger than 1 inch in width.

I became more and more intrigued with the possibilities when weaving this fabric, and as a result, decided to weave a skirt of this same pattern, with a different choice of colors for the pattern and tabby threads. Notice the description of the cover, under the column, **THIS MONTH'S COVER**.

This would make nice pillow material. If your home is in the early American or even the severe modern tradition, there might be a place for drapes in one of your rooms of this pattern, for a bed-spread, and for upholstery for chair-seats in particular for period and colonial chairs.

If you want to, you can make mats of this pattern, enlarging the border that is given in the threading draft if you so desire. If you do this and decide to weave placemats of this pattern, you should use the A treadling if you desire to have the rose in the corners of the mat. If you wish to have the stars in the corner of the mats, then you should use the "B" treadling.

I might mention that this pattern, called, "SNOWBALL ALLOVER," is a miniature pattern, and is from the pamphlet put out

by Josephine Estes, titled, "Miniature Patterns for Handweaving." This is a pamphlet containing 24 of these miniature patterns, with a line drawing of what each of the patterns is like, with some basic information about each pattern, and sometimes with two or three different treadlings illustrated for each of these 24 patterns. This is available from Robin & Russ Handweavers, and can be ordered if desired.

We might tell you of an experience that we enjoyed very much about these patterns. The study group in the Santa Barbara Handweavers Guild, of some six members, wove all 24 of these patterns, and then we mounted a swatch, 4 by 4 inches on cardboard with the treadling and other essential information, and we made enough of these so that each of the six members of the study group had a sample swatch of each of the 24 patterns. Then, we also made an extra set, mounting each sample with the page from the pamphlet, enclosed them in a sort of plastic covering, and then gave this sample folio to our guild. This certainly does make a nice reference book for the members of the guild to use, and with the different colors and weights of thread used by those who wove the samples, it also provides somewhat of a guide for weight of thread selection, as well as color selection. Perhaps your guild or study group might be interested in a project like this. We also do other things. For instance, for the next month samples in our study group, we have the project of making up our own original pattern in a Summer and Winter Weave. Sometimes, we have a project to make up an original pattern that might feature squares in the pattern, or circles. Other times, we will weave a specific pattern to learn more about the type of pattern it is, and other such information. You will be surprised how much those in your study group will benefit from such a program.

Cost of the Fabric

We can give you the actual cost of the warp, but not an exact cost of the weft as somewhere along the way, our count of amount of thread used for pattern and tabby was mixed up and lost. However, I feel that the estimate given is quite close.

The warp was the 20/2 Egyptian cotton, set at 30 per inch, 40 inches wide in the loom, and from 2 pounds of warp thread, we had enough to put a 13-yard warp on the loom. Thus, with the Egyptian cotton at \$5.00 per lb., the actual warp cost was 77c per yard.

For weft in approximately 5½ yards of all over pattern weaving, we used approximately 7½ to 8 spools of the 10/3 in the cream color, and about 6 oz. of the 20/2 black Egyptian cotton, or in a breakdown to weft cost per yard, this came to approximately \$1.48 per yard.

Warp per yard	\$.77
Weft per yard	1.48
Actual cost per yard	<u>\$2.25</u>

Book Review

For the experienced weaver, or even for the beginner, who wants to learn about the different weaves, we would like to recommend the new publication by Harriet Tidball, titled *The Handloom Weaves*.

This is an analysis and classification of the 52 most important harness controlled weaves. There are also included illustrations, drafts, tie-ups, treadling orders, selvage threadings and explanations.

The photographs and illustrations and explanations in this manual are excellent, being clear, concise, and exact.

It would be too space-consuming to list all the 52 weaves listed and explained, but it does go into detail about the twill and family of weaves, overshot, hybrid, opposit-

ed, crackle weave, summer and winter, and many others that perhaps the average weaver does not use, but should use and experiment with.

Perhaps, if you are a serious weaver, you would benefit greatly from this Classification and Analysis of Handloom Weaves.

Title: "The Hand Loom Weaves.

Author: Harriet Tidball.

Cost: \$3.00.

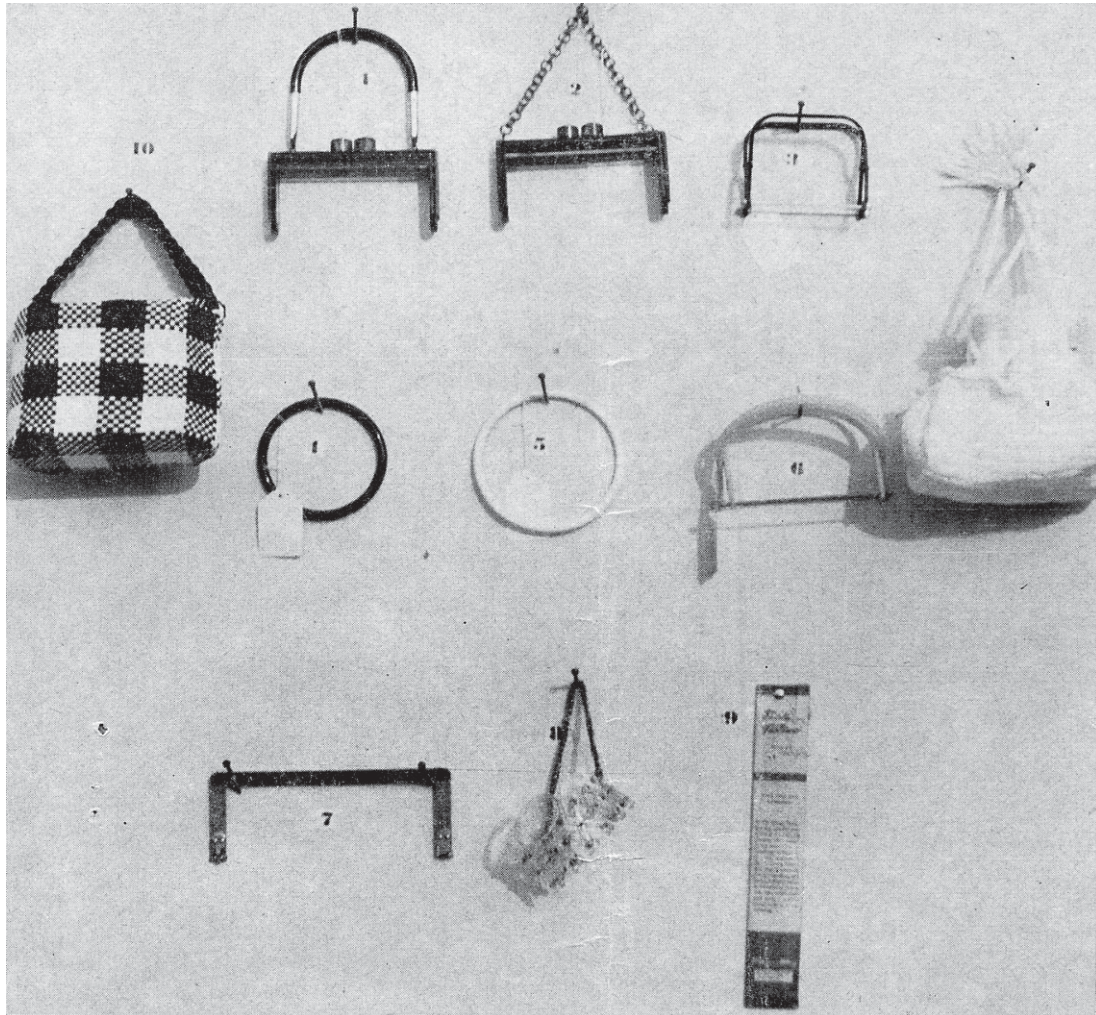
Available: Craft and Hobby Book Service or Robin & Russ Handweavers.

HOW TO FINISH ALL SILK FABRICS, OR FABRICS OF SILK AND COTTON

Many subscribers have written in and asked how to finish fabrics containing silk, such as was featured in the December issue of *Warp and Weft*. The answer that we give herewith is what we do with the fabrics ourselves, and not what commercial finishers do.

We find that with an all-silk fabric, especially spun silk, that it sometimes shrinks when washed, and we have even had it stretch somewhat on occasion. We would suggest that before your suit, coat, dress or whatever is being made up, that the fabric is washed and then steam-pressed. Then after being made up, if it is all silk, we would suggest dry-cleaning. You can wash it yourself, if you wish, and if you decide on this, then we suggest that you use luke-warm water, and a soap like Lux.

If you use a cotton warp, and a silk weft, we feel that this is a different problem. This of course, should be washed before being made up. Use warm water and soap and steam press. Then, after being made up, you will find that you can wash this fabric fairly easily. There is a little shrinkage after this, and I think not enough to worry about in most cases. Actually, this is how we finished the fabric that was featured in the December issue of *Warp and Weft*.



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.

WANTED, LINENS FOR SHOP—Craft shop opening July 1 on heavily traveled U.S. Route No. 1 in Maine, needs linen mats to sell. Good design, good workmanship, reasonably priced for sale. Write, Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

LOOM FOR SALE—A 30-inch, J. L. Hammett, Cambridge Loom, 4 harnesses, 6 treadles, counterbalanced, maple. 12-, 15-, and 18-dent reeds. Shipping and crating to buyer. For information on price, contact Mrs. Charles Lasher, 1948 Stratford Ave., South Pasadena, Calif.

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|---|--------|
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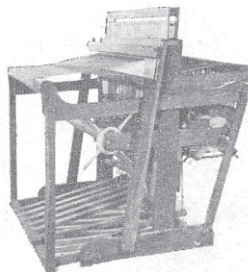


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