

warp and weft

Vol. XII, No. 3

March, 1959

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Brown.

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A Word from the Editor

To try and improve a little on color combinations and uses of textures, I will take during the next three months, along with about 8 to 10 other weavers, a course in color and texture which is taught by Kay Geary of the yarn depot, in San Francisco. We will meet either 3 or 4 times, and will have specific work to do for each meeting, with many different textures and colors. Let us hope that I benefit by it, as I do note that I have a tendency to use natural, beiges and browns more than other colors. I will report further to you on this course after we have our first or second meeting.

Work on income tax has been taking up a good bit of time during the past few weeks, and the weaving has suffered. If it weren't for income tax, and other forms for the city and state, this business would be so much more enjoyable.

We had a chance (Janice, Robin and I) to visit the studio of Marie Walling in North Hollywood, California, about two weeks ago, and it was a most pleasurable one. Marie teaches weaving, and does quite a bit of custom weaving in her studio. If you do go to Hollywood, you might enjoy a short visit with her. Her husband is building some of her looms for her, and he does a very nice job.

Page 2

And too, we're making progress in our yard at home. Seems like we will have a life job trying to improve our new home and the surrounding yard environment. I built a wall around what is to be our front yard, and at long last we had some rich adobe dirt fill to put in. So we can actually try and plant a yard soon, and have some grass, instead of all of those California weeds that we've had for the past two years.

And even the inside of the house is improving. We've had some drapes made of an all silk fabric that we wove for a warp and weft sample some time ago. These are quite sheer, and will go in the guest bedroom, where there isn't too much sunlight. The shades of natural and white used in these drapes are very nice looking up above the windows there. The material for these drapes was featured in the September, 1956, *Warp and Weft*, and was called "CASEMENT SHEER".

Then for Christmas, I gave Robin two handwoven bed spreads utilizing a 20/2 natural egyptian cotton warp and tabby, and a 10/3 white cotton for the pattern in an all over "BUTTERNUT" pattern. Then the other day, she found out by mistake that her birthday present (March 3rd) is to be still another hand-woven bed spread. This is made of the fabric, "KING COTTON", which was featured in the October, 1958, *Warp and Weft* issue.

I have been wondering if you might like to have a directory of all the samples woven in *Warp and Weft* since we took over. If you think that we should do this, we would appreciate your sending us a post card to that effect, as it does seem to be one thing that I have neglected.

We're still looking for stories about your local weaving guild, and about those interesting weavers and weaving shops that you might know about. If you have any suggestions for articles in *Warp and Weft* about these three items, we will appreciate your

Continued on Page 3, Col. 2

This Month's Cover

An interesting cover this month is the photograph that was submitted to us by Miss Lois North of Guilford, Connecticut.

The photograph on our cover shows a portion of an old weaving book, called "Sarah Fowler's Book of Drafts", a manuscript belonging to *Henry Whitfield State Historical Museum* of Guilford, Connecticut. This manuscript contained 16 drafts, and the weaver who wrote the drafts lived in Guilford, Connecticut, from 1797 to 1837. The pattern photographed is called Westfield Diaper, and is a 5 harness Bronson, spot or Barleycorn weave, depending upon your preference for names. Miss North has woven 14 of these drafts and has just two more to weave.

The fabric in the photograph is woven of 20/2 cotton warp, sett at 30 per inch, and the pattern thread is red floss. The red floss was used to show up the pattern, and Miss North mentioned that it was woven to show up the pattern, but that it looks even nicer if woven of all one weight thread, a finer thread in linen or cotton, with a color fairly close to the color of the wrap you use.

Miss North is the winner of a two year subscription to *Warp and Weft*, or to a \$5.50 merchandise certificate if she desires.

Why don't you submit a photograph of your most interesting fabric, that we might possibly use it as a cover on *Warp and Weft* and share it with other weavers.

Book Review

EDITOR'S NOTE: Quite a few of the weaving texts were reviewed in *Warp and Weft* before we took over in 1955. However, as there are very few new books coming out at present, we intend to review a few of the more interesting ones.

Quite an old book, but still one well worth while to my way of thinking is the book "HOW TO WEAVE LINENS," by Edward F. Worst. It was first published in

1926, and to read it is enjoyable. One of the most interesting chapters is the first one, which deals entirely with the processing of linen, so that it is ready for the weaver to use. It shows the step by step method of production and processing, and each of these steps is illustrated by an interesting photograph. This is intriguing to me, as I saw exactly the same process and step by step procedure when we were in Denmark in 1949 on a bicycle trip through that and the other Scandinavian countries.

There is a chapter devoted to the finishing of linens which is very interesting. They tell of sizing which was used to help make the weaving easier, how to bleach it at home, the tests for linen, grassing linen, etc.

Then there is a short chapter devoted to two harness patterns, and a much longer one devoted to 4 harness patterns.

This book is of great interest to the multiple harness weaver also, as there is a chapter on 5 harness patterns, one on 6 harness patterns, and still another on 8 harness patterns.

While the treadlings given in the book are not always right, the tie-up and threading seem to be correct, and it is easy to check your treadling and find out where any error might be.

We have used this book ourselves to great advantage, and thought that perhaps some of you might also.

TITLE: *How To Weave Linens*
AUTHOR: Edward F. Worst
PUBLISHER: Bruce Publishing Co.
COST: \$5.50 plus 14c postage.
AVAILABLE: Robin & Russ Handweavers

A WORD FROM THE EDITOR—Cont'd.

making suggestions, sending us the announcements about your guild exhibits, etc.

We've had several more entries for the photo contest for covers for *Warp and Weft*, and we hope that you enjoy this month's cover.

RUSSELL GROFF, *Editor*

TURNED SWEDISH LACE

An unusual Swedish Lace Weave that can be woven very easily on a counter-balanced as well as a jack-type loom.

TIE-UP DRAFT

4			X	X		X
3		X	X		X	
2	X	X				X
1	X			X	X	
	1	2	3	4	5	6

THREADING DRAFT (see directions below for actual threading) (divided into different parts)

4.	X X X X X	X X X	X X X X X X	X	X X
3.		X X			
2.				X X	
1.	X X X X X X	X	X X X X X	X X X	X X
	E	D	C	B	A

ABOUT THE THREADING DRAFT

The threading draft above is divided into 5 major parts for convenience sake and particularly so, as to do it otherwise, we would have to list the entire 280 thread repeat, which would take up much more time in the printing of *Warp and Weft*. Because of this, we give it to you in **this manner**.

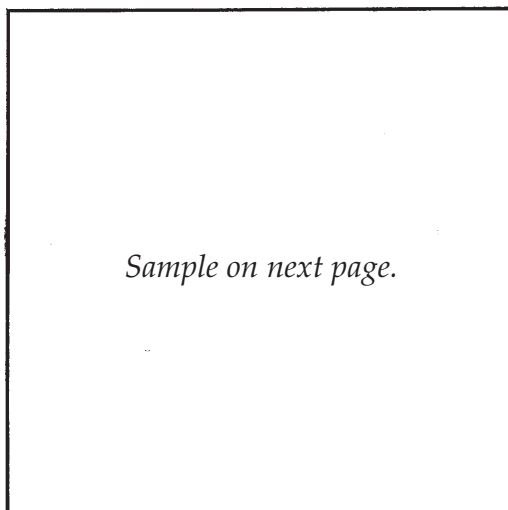
NOTE: Plain weave is normally on treadles 5 and 6, and is normally called A and B. For convenience sake, we are calling treadle No. A, treadle 5; and we are calling treadle No. B, treadle 6.

PLAN FOR THE 14" WIDTH MAT

- A—7 times.....28 threads
- B—6 times.....36 threads
- C—1 time.....11 threads
- D—6 times.....36 threads
- E—1 time.....11 threads
- B—6 times.....36 threads
- C—1 time.....11 threads
- D—6 times.....36 threads
- E—1 time.....11 threads
- B—6 times.....36 threads
- A—7 times.....28 threads

Total warp ends 280 threads

SAMPLE:



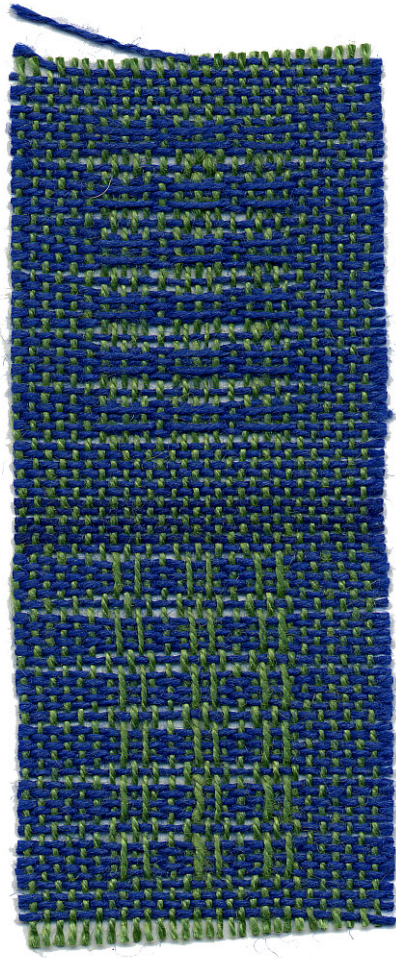
NOTE: This threading plan above is for place mats, 14" wide. If you decided to set this upon your loom for a 36" or 40" or wider width, you would thread, starting with A, b, c, d, e, and then repeat b, c, d, e, over and over until you come to the opposite side of your loom. Then you repeat B and A, to make your pattern balance on both edges.

WARP:

16/2 Ramie, color Royal Blue.

WEFT:

16/2 Ramie, color Medium Green



REED USED:

A 10 dent reed was used, and it was double sleyed, 2 ends per dent, making 20 ends per inch.

TREADLING:

To make the mat with a two inch hem on each end, to match the plain weave, all around the outside of the mat, you should first weave 4 inches of plain.

1. 4" plain weave on treadles 5 and 6
2. Block A, 6 times, or 36 threads (Block A is treadled 5, 6, 1, 6, 1, 6)
3. Then, 12 threads of plain weave on treadles 5 and 6
4. Then, 1 thread on treadle No. 5 (this is called an accidental)
5. Then, Block B, 6 times or 36 threads (Block B is treadled 6, 5, 3, 5, 3, 5)
6. Then, 12 threads of plain weave on treadles 6 and 5
7. Then, 1 thread of treadle No. 6 (this is called an accidental)

After this point is reached, treadle No. 2 through 7 as listed above, over and over until desired length is almost reached.

Then end with block A, 6 times or 36 threads.

Then repeat your 4" plain weave on treadles 5 and 6.

More About the Sample

First of all, let me state that we did not weave this sample so that the lace was square. We deliberately did not do this, as it would have made a much larger sample, and it would have taken about 30 yards of fabric for samples in *Warp and Weft*, instead of the 15 we did make.

Secondly, this is a very unusual Swedish Lace Pattern for several reasons. One of these reasons is that as there is no unconventional tie-up, it is much easier to set it

up and weave it on a counter-balanced loom than other Swedish Laces are.

The second reason why it is different is that when you weave it, the warp makes the lace pattern in one block, but in the same row in the next block, the weft makes the pattern. This is not true of most Swedish Lace and Bronson weaves.

This is one of the weaves that I worked with while studying at Z Handicrafts in Fulford, Quebec, this past summer.

We were particularly pleased with the two colors used in the sample.

We were also pleased that we used the colored Ramie, size 16/2 for Warp and for Weft.

I should mention that I first put on the loom a 5 yard warp, 14" wide to weave and experiment with, before we wove it and presented it to you as a sample.

In my 5 yards of experimenting, I used many different colors of Ramie as weft on this royal blue warp, and I was particularly pleased with all of them.

With the royal blue warp, we used a pale blue weft on one sample. In another we used a dark brown 16/2 ramie over the blue weft, and this was particularly striking. Of course, we have our own color preferences.

We used a bright red over the blue 16/2 Ramie warp and achieved a purplish effect.

We used a very dark green and in another one, a sort of chocolate brown, and I just wish that we could show you all of these from the one all purpose warp.

In this fabric, we used a double beat, as this handles very similarly to linen. I might point out that in our mat samples on the 14" width, that we were able to beat the mats much firmer than the sample that is in this issue. The sample in this issue was woven on a 40" width, and so it was not as tightly woven as was our mat set-up.

The 16/2 Ramie was easy to use for both Warp and Weft. There is a very, very slight

tendency for this to fuzz a little, but not as much as other lots that we have used in the Ramie.

After weaving the mats, we washed and pressed them, and found that there was absolutely almost no shrinkage in them, and that there is no fuzz on the finished woven samples.

It was particularly enjoyable for us to do this in two colors, one in the warp and one in the weft. This makes this "Turned Swedish Lace" much more outstanding than if it is woven all on a solid color for warp and weft.

This fabric has many uses. I would think that it would be particularly effective in drapes, as well as in mats, bags, table-cloths, and other uses not mentioned here.

I might mention that while in Canada, we wove this pattern in a different set-up. We used a natural linen warp, and a bleached white linen weft. This, too, was effective.

COST OF THE FABRIC:

The 5 yard warp, of the 16/2 Royal Blue Ramie, 14" wide, cost \$2.90 in all, or a total of 58c per yard.

The weft cost exactly the same for the 5 yard warp, or actually, as we wove only 4 yards and just a little over, the weft cost \$2.35, or actual cost per yard was 58c. Thus, each place mat, 14"x20" inches came in cost to about 60c to 65c each.

Patterns from Portland

The Portland Handweavers have a series of 29 weaving patterns available. This is work of various members of their guild. On mimeographed sheets, complete directions are given. They are available to the Hobby Weaver, 29 patterns for \$2.00, plus 15c for packaging and mailing. If interested, write to: Mrs. Norma Schneider, 6201 S. E. Overland, Portland 22, Oregon.

A New Weaving Class in Michigan

The Hartland Area Craft Shop, under the direction of Mrs. Edwin Ochs, is pleased to announce spring, summer and fall courses in handweaving which will be conducted by Harriet Tidball.

All courses will be planned and will cover such subjects as Fundamentals of Handweaving, Exploratory Weaving, and the Handloom weaves. There will be a course for all groups, and particularly one of special interest to Occupational Therapists and Teachers.

For further information about these classes by Mrs. Tidball, write to: Hartland Area Crafts, P.O. Box 53, Hartland, Michigan.

The Conference & Exhibition Circuit

The VICTORIA WEAVERS GUILD of Victoria, B. C., Canada, will have their annual exhibition and sale of hand woven items at the Hudson's Bay Company (Douglas Room), June 16th through June 20th, 1959. All visitors are welcomed.

The BANFF SCHOOL OF FINE ARTS will have a ten-day weavers workshop, in conjunction with their annual 6 week summer session at Banff, Alberta, Canada. For further information, write to: Director, Banff School of Fine Arts, Banff, Alberta, Canada.

The CONTEMPORARY HANDWEAVERS OF TEXAS have their annual convention and exhibition from April 24th through 26th at the Dallas Museum of Fine Arts, Dallas, Texas. This is their 10th anniversary, and the exhibit is limited to weaving from the various members. However, all interested persons are invited to see the exhibit and attend the conference. One of the speakers and judges will be Dr. Karl Laurell, Instructor of Weaving and Textile Design in the School for American Craftsmen of the Rochester School of Technology, Rochester, New York.

If you are on vacation or near one of these points of interest, I'm sure that you would enjoy taking in one of these exhibitions.

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.

WEAVING CLASSES under Harriet Tidball will start May 1st through August at Hartland Area Crafts, Hartland, Mich. Courses planned and conducted by Mrs. Tidball. Reservations necessary; detailed information upon request. Address all correspondence to: Hartland Area Crafts, P.O. Box 53, Hartland, Mich.

BLEACHED, IMPORTED LINEN, size 4/1, on tubes of approximately 1½ lbs. each. 1200 yards per lb. Imported from Scotland, \$2.40 per lb. Excellent for drapery, mats, towels, etc. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

FABULOUS NUBBY OR HEATHER WOOLEN YARNS. On cones of about 1 lb. Sample cards \$1.00 refundable on orders of \$10.00. McKenzie Yarns, Rt. 2, Box 193A, Springfield, Oregon. We specialize in yarns of the Pacific Northwest.

NATURAL COTTON, WITH BLEACHED WHITE LINEN NUB. A limited amount of this extremely nice yarn is available. \$3.50 per lb., about 1800 yards per lb. on cones of 1½ lbs. each. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

RAMIE, SUNFAST AND WASHFAST, size 16/2 with 2400 yards per lb. Price is \$5.00 per lb., or \$1.25 per 4 oz. spool. 15 nice colors. ROBIN & RUSS, 632 Santa Barbara St., Santa Barbara, California.

FOR SALE — 1 30" Norwood Jack type loom, made of cherry, 4 harnesses, 6 treadles, sectional beam, metal and string heddles. Floor spool rack, thread measurer, various size shuttles, spools, instruction books, threads and other equipment. Little used, like new. Very reasonable \$175.00 complete. Mrs. E. J. Ryan, 2216 E. 70th Place, Chicago 49, Illinois.

MINIATURE DANISH SHUTTLES — Just imported from Denmark, these are beautifully made shuttles. EXCELLENT FOR USE ON STRUCTO SAMPLE LOOMS AND FOR OTHER TABLE LOOMS. Hard wood, open bottom, with rollers. Quite unusual. \$2.00 each, postage prepaid. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

LOOM ANCHORS—Just the same as those used in commercial factories. These are special felt pads with a pressure adhesive, and any weight on them will hold the article in place. Just peel the plastic covering off the top and bottom of your Loom ANCHOR, place one under each corner of your loom on a hardwood, cement, or linoleum floor, and your loom will not move. Not practical for rugs. Set of 4 Loom Anchors, \$1.50 per set, postage prepaid. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

A PLASTIC SPRAY, "Broma" for preventing your reeds, heddles, and other metal from rusting. Excellent for other uses—for spray on paintings, for stopping items from getting wet from moisture. Spray some of your woven amts, and with two or three coats, you can wipe them clean. We sprayed some paintings in our bathroom to prevent them from peeling from moisture in the air from showers, etc. Large can, \$1.95. Postage extra. Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, Calif.

SILK TWEEDS, about 30 different colors. 11,000 yards per lb. Excellent for light weight shirts or dress materials or women's travelling outfits. Write for free samples. ROBIN & RUSS, 632 Santa Barbara St., Santa Barbara, Calif.

HEDDLE TRANSFER RODS — These thin pliable steel rods will slip inside your heddles while on the loom for easy removal. Or to add heddles, use these and save time. \$1.00 per pair, postage prepaid.

MONSTERBLAD No. 12—The Swedish folio on the weaving of linens, with many illustrations, and with an English translation. About 15 full pages photographs. Interesting information about linens \$4.50 each, including translation, plus 14c postage. ROBIN & RUSS, 632 Santa Barbara St., Santa Barbara, Calif.

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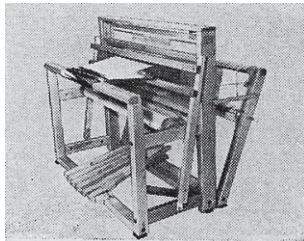
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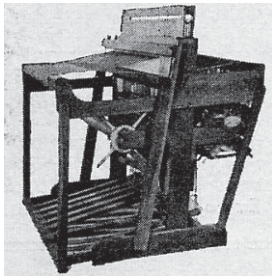
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