

# warp and weft

Vol. XIII, No. 1

January, 1960

## warp and weft

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**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

The Christmas Season is with us once again, and it will be an exciting one for all of us, as we will particularly enjoy Janice's 7th Christmas, and I know that yours will be over when you do receive this, but I hope that it has been your happiest holiday season ever, and also, I want to extend our wishes for a happy and healthy new year filled with lots of pleasing weaving activities.

I shouldn't tell you this, but I'm still working on the 65 yards of drapes we are making for a customer in Chicago. When Mr. Brown was in the hospital, I just had to drop all weaving activities except the essential ones, and as a result in 3 months, I've only gotten about 45 yards of this 65 yard order completed. It is a full 51 inches wide, and should make a beautiful drapery when finished.

Not much weaving news, as many seem to forget all about weaving, when the Christmas season approaches, and I do not blame them in the least.

Janice, Robin and I are going to have a memorable New Year's celebration, as we are planning on leaving the day before New Year's and driving some 500 miles to Zion and Bryce National Parks in Southern Utah. We hope to get some wonderful photographs of the winter in Bryce. The

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strange clay and rock formations with hats of snow will be the primary photographic target on this trip. We hope that we will be able to take a few hikes also, but it really depends upon how severe the winter is in that part of the country when we reach there.

Enough for now, and back to the rest of the 65 yards of drapes this afternoon.

RUSSELL E. GROFF, *Editor*

### Book Review

This month, we are pleased to review a book that many have been waiting for. It is titled, "SWEDISH HAND WEAVING," and is the second such book by Malin Selander, the author of the book, "WEAVING PATTERNS." We want to, first of all, say that this book, "SWEDISH HAND WEAVING," has been translated into English and it is the English edition which we will tell you about.

Once again, we like to say that the color plates in this book, we feel, are alone worth the price of the book. There are usually from about 4 to 12 different fabrics featured on each color plate, and the complete details of each is given, that is the set-up, threading, tie-up, and the treadling, along with the threads per inch, size of materials used, and kind of materials used. There are 16 different color plates in the book, along with many, many clear black and white photographs.

There are many 4 harness, 8 harness and 10 harness patterns featured in this book, and there are at least 24 different weaving techniques covered in this book. Of these different techniques, about 6 of them are the finger controlled typical Swedish Techniques, as Rya, Rolakan, etc., with the balance of the techniques being ones that we are familiar with.

This is an excellent companion book with the first one that she wrote, Weaving Pat-

(Continued on page 7)

### **WEAVERS, WEAVING GUILDS AND WEAVING SHOPS**

**It is our intention, each month, to give a short article about the various weaving guilds, prominent weavers or weaving shops throughout the country.**

**If you know of an exceptional weaver, or of an interesting weaving shop, or of a local weaving guild, we will be very pleased to hear about them, that we might contact them and see if it is possible to present an article about the guild, weaving shop or weaver that you might know about.**

### **The Golden Gate Weavers Guild**

Probably one of the oldest or earliest weaving groups in the San Francisco, Oakland Bay area is the Golden Gate Weavers Guild.

October 29, 1938, saw a group of interested weavers meeting at the home of Mrs. Carl Werner of Alameda, California, with the purpose of forming a permanent weaver's organization.

At first the membership was limited so that meetings could conveniently be held in different members' homes. Now however, this is not the case, as there are at present 97 members with new ones joining almost every month.

From its earliest conception, the policy of the Golden Gate Weavers has been to share:

weaving experiences, sources of materials, literature, and all knowledge pertaining to looms and to weaving in general.

One of the most important means of communication between the members and guests has been the sharing of travel experiences and the sharing of different pieces of weaving purchased in distant parts of the world. Family heirlooms have often been part of their sharing programs also.

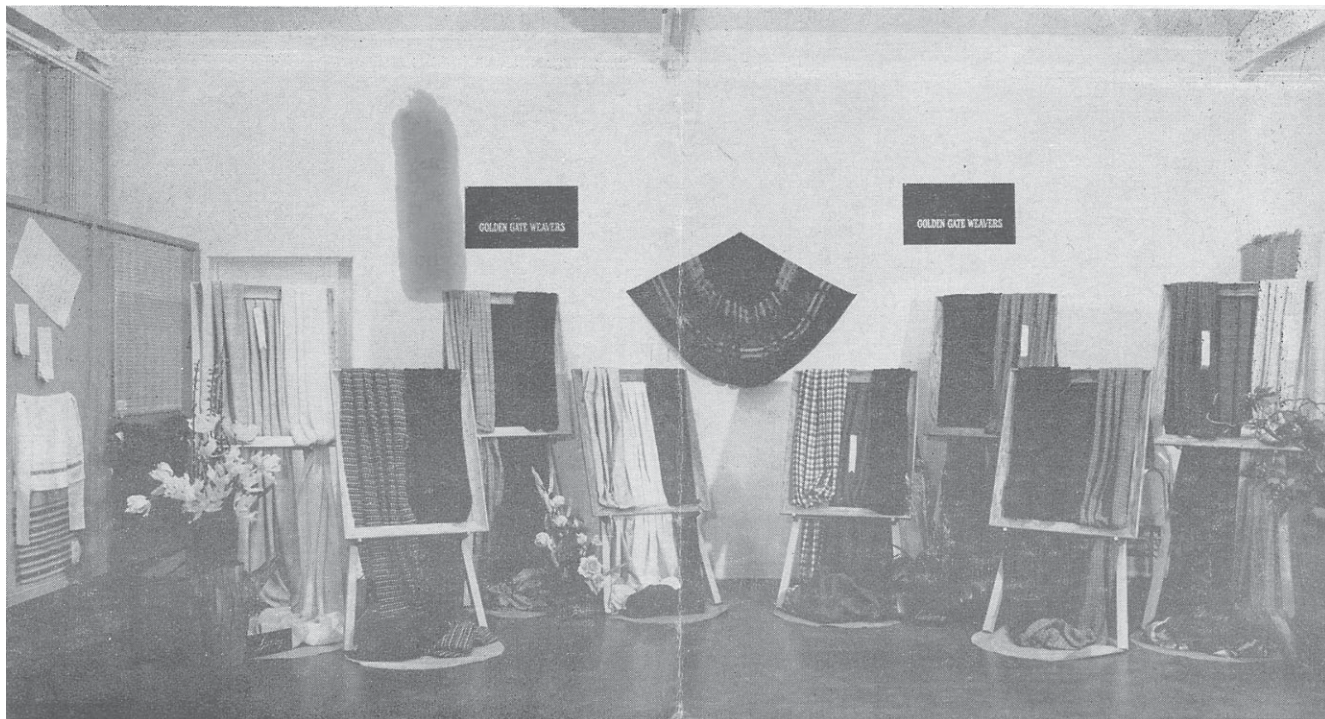
During the war years, the Golden Gate Weavers continued to have monthly meetings, but the emphasis was changed from that of hobby weaving to that of weaving for war purposes. Members warped and threaded looms so that blankets and other articles could be woven from salvage materials.

Members of the guild assisted the Occupational Therapists in the Navy and Army hospitals. Other members cut and prepared salvage materials for government and Red Cross purposes.

One of the most ambitious projects of the club was carried out in 1941, for the benefit of the British War Relief. Six completely furnished rooms, all the textiles in each room having been woven by members of the guild, were exhibited at the Claremont Hotel.

**(Continued on page 6)**

**This is a photograph of the Golden Gate Weavers Guild Exhibition at the Annual Northern California Handweavers Conference held in Carmel in 1959.**



## THE ELLIOT TARTAN

An authentic tartan from Scotland woven in a twill weave, with Fabri, a 2/18's worsted yarn for warp and weft.

### THREADING DRAFT:

4		B	B	M	M	B	B	B	B	B	B	B	M	M	B
3		B	B	M	M	B	B	B	B	B	B	B	M	M	B
2	R	B	M	M	B	B	B	B	B	B	B	B	M	M	B
1	R	B	M	M	B	B	B	B	B	B	B	B	M	M	B

One repeat of the tartan block (62 threads)

### 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

### REED USED:

A 12 dent reed was used, and it was double-sleyed, 2 ends per dent, or 24 threads per inch.

### WARP:

The Warp used was the 2/18's Fabri, a French-spun worsted with 4800 yards per lb.

### WEFT:

The weft is exactly the same thread in the same color sequence as the warp.

### KEY TO COLORS IN THREADING DRAFT:

R.—2/18 Fabri, color, Lacquer Red

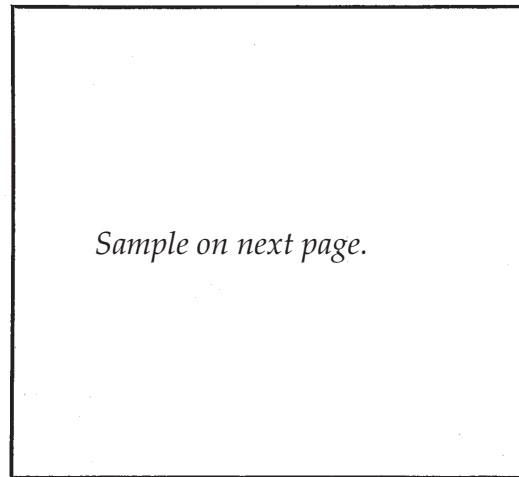
B.—2/18 Fabri, color, Bluebird

M.—2/18 Fabri, color, Burgundy

### FABRI COST:

Fabri is \$6.80 per lb., in lots of one pound or more of a color. When less than one pound of a color is purchased, it is \$1.00 per 2 oz. skein, or 2 oz. spool. Fabri is normally available in skeins only, but if our customers desire it, we will be pleased to wind it on 2 oz. spools for them at no extra cost. We might also mention that Fabri is a moth-resistant yarn.

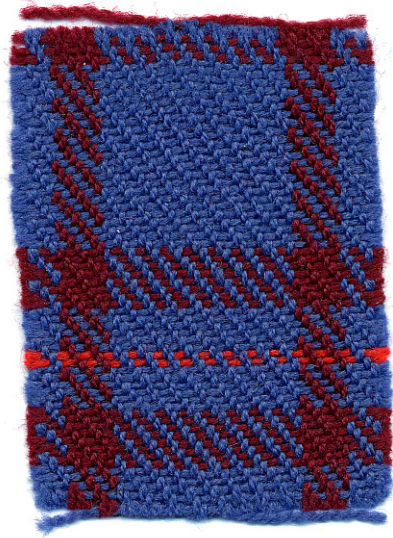
### SAMPLE:



### More About the Sample

Exceptionally easy to weave, we always have a greater sense of accomplishment when weaving a Tartan than almost any other fabric. We have had this same experience many times, and are at a loss to explain it.

As most of you know, the authentic tartan is usually woven in a straight 1, 2, 3, 4 twill. However, you can make a lighter weight fabric, by making it in a plain weave, as we often do. Also, I feel that when it is woven in a twill it takes about 1/3 more yarn than when it is woven in a plain weave, and thus the authentic tartan costs more than a plain weave tartan.



I do want to mention again, the exceptionally nice yarn that this tartan is woven of. FABRI, to my way of thinking, is perhaps the best of all of the yarns available in the 2/18's worsted.

This is from experience that I make this statement. The reason for this statement is that we find that Fabri is moth resistant, and fast color. One of the first fabrics I ever wove was a Barclay Tartan, and that was almost 10 years ago. It was made into a suit by Robin, and she is still wearing it to this day. Also, it hasn't lost any of its coloring, and you know how hard it is to find a blue coloring that does not lose its color. We also have a pair of drapes woven in a McEwen Tartan, and they have been hanging in the door-way separating the front and back of our shop. Robin washed these the other day, and there was extremely little shrinkage, and the material is just as nice now, as it was when it was first woven. In fact, I probably shouldn't mention this, but this Tartan fabric was so nice that Robin, instead of putting up both drapes, put back only one, and is making a jumper for herself out of the other drapery panel.

#### **TREADLING:**

The treadling for this fabric is a 1, 2, 3, 4 sequence, repeated over and over.

In weaving this tartan, you will probably have to have a few more weft threads only in the blue square to make it "Squared", than you have in the warp. I, myself, can never seem to get a squared fabric if I use exactly the same number of threads in the weft as I have in the warp. They say, that to make it a balanced weave, you should have the same number of threads in the weft as you do in the warp, but in my case, perhaps I beat harder than most, as I can never find that this is the case with my weaving. Usually I have to add one or two threads to a large square to make it balance properly.

#### **A Hint That Might Help**

We very seldom have trouble with breakage of edge threads on any fabric, but we did when weaving this tartan. Therefore to eliminate this breakage of edge threads, we wound 4 ends of 20/2 black cotton on a cardboard spool, and threaded 4 ends of cotton on each side of the loom. We then wove with the 4 outside threads of the fabric a 20/2 cotton, and I do not think that we had even one broken thread after we did this. I would not suggest putting this cotton on the warp beam with the 2/18's warp, but feel that it has to be hung on a separate spool on the back of the loom. The reason for this is that of course the worsted will stretch, whereas the cotton will not stretch much, and so if you have them both on the warp beam and both the same length, the cotton will break and cause trouble. However, if you put these 4 threads on either a wooden spool or a cardboard spool with a little weight on the 4 threads, you will find that the material will then weave without any broken threads, and also it will tend to help make and keep the fabric wider.

Some people might not agree that this is the correct procedure, but I am just letting you know what we found to be best in our own weaving experience.

Other than the few broken edge threads we had before we put the cotton on, we had absolutely no trouble in the weaving of this fabric.

#### **Historical Background of Elliot Tartan**

The Elliots were a well known family in the south of Scotland. The Chief of the clan was of Redheuch, and some other branches of the family were Larriston, Braidlie, Horsliehill, Akleton and Stobs. Of the last-named branch came Gilbert Elliot of Stobs, celebrated in border history as "Gibbie wi the gowden garters," who died leaving several

sons. William, the eldest, was ancestor of the Baronets of Stobs, now regarded as the principal line of Eliots extant: also of John Eliot, M.D., Physician to the Prince of Wales, who was created a Baronet in 1778, but died unmarried in 1786; and also of the celebrated General George Augustus Eliot, who successfully defended the rock of Gibraltar for three years, from 1779 to 1783, against the whole power of both France and Spain. General Eliot was created Lord Heathfield, Baron Gibraltar, in 1787, but the title became extinct on the death of his son, Francis, 2nd Baron, in 1813. Gavin Eliot of Midlem Mill, 4th son of the above-named Gilbert Eliot of Stobs, was the father of Gilbert Eliot, Lord Justice Clerk, created a Baronet in 1700, whose great-grand-son, Gilbert, after having been the Governor-General of India, was created Earl of Minto in 1813.

### **Cost of the Fabric**

We figured out the cost of the fabric a different way this time. After weaving the yardage we weighted 10 yards of this 40" width material. The 10 yards weighed in all 4 lbs. 3 oz., and thus we found that it takes  $6\frac{3}{4}$  oz. of 2/18's fabri to actually weave a yard of this material in a twill weave. If in a plain weave, I would think that it would take about 5 oz. in all per yard.

At any rate figuring on the basis of  $6\frac{3}{4}$  oz. per yard, and at a price of \$6.80 per lb., we found that it cost \$2.85 per yard for this fabric. However, this didn't include the set-up waste, and excess on bobbins, etc., so I can safely say that if you set the cost at \$3.00 per yard of 40" width material, that this should be a quite exact cost of this fabric.

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#### **GOLDEN GATE WEAVERS—Continued**

The activities of the Golden Gate Weavers since its founding have been extremely varied. The group once wrote a play about weavers and weaving and were their own

directors and actors and actresses as well as their own costume designers and producers. Exhibits of many kinds have been held within the organization, at the de Young Museum, as well as exhibits within the larger weaving conferences. They have had style shows, picnics, trips and trip demonstrations, movies and speakers who talked of their own weaving experiences, of color, of design and other related subjects.

The president of the guild now is Mrs. J. W. Ogden, of 6048 Bullard Drive, Oakland, California. Officers are elected every two years, and there is no permanent guild mailing address.

Their meeting dates are once a month, the third Monday and the third Saturday of the month, alternately. The meetings are held at the San Antonio Park Club House at 16th Ave. and E. 19th Street in Oakland. Except for the annual Christmas party, guests are heartily welcome to come to the meetings.

Let me just mention the activities at their last meeting, the Christmas party, which was held at the home of Mrs. Charles Wood in Oakland. Mrs. Wood's home was beautifully decorated for Christmas, and as Mrs. Wood had made most of the decorations, she explained to the guild how they were made.

One of the members, Mrs. Tyler, gave a talk about her trip around the world with special emphasis on the weaving she saw. Her descriptions were so vivid, we almost felt that we had been with her. She spent last Christmas in Jerusalem.

Another member, Louise Smith, showed the beautiful China eggs that she decorates to hang on Christmas trees, and told how to make them.

Still another member, Claire Pfeiffer, also demonstrated the making of a Christmas decoration which was very lovely.

The members showed cards and gifts that they had made for Christmas. Gifts were exchanged, refreshments were served, and

thus ended a delightful Christmas Weaving Party.

**EDITOR'S NOTE:** It certainly does sound like a wonderfully active guild, and perhaps some of the ideas and activities might be inspiration for some of the newer guilds and groups just formed. Also, our thanks to the publicity chairman, Mary M. Leinbach, of the Golden Gate Weavers for this most informative article.

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**BOOK REVIEW—Continued**

terns, which is now out of print.

We might also mention that if desired, we can furnish you this book or the first of her publications, "Weaving Patterns", in the Swedish text if it is desired.

This book is priced the same as the first volume was at \$6.95, plus postage of 14c.

**BOOK:** SWEDISH HANDWEAVING

**AUTHOR:** MALIN SELANDER

**PUBLISHER:** WEZATA FORLAG, GÖTEBORG, SWEDEN

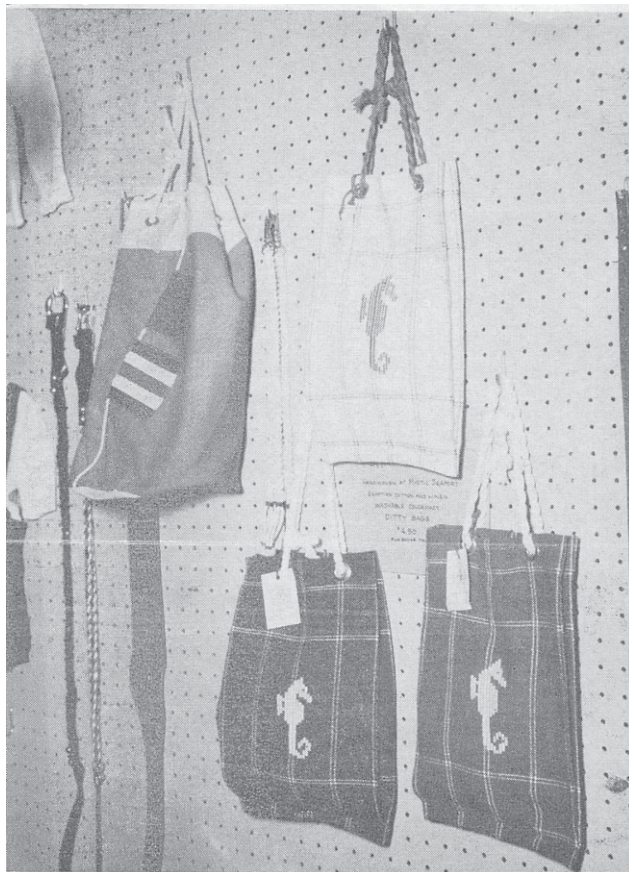
**PRICE:** \$6.95 plus 14c postage.

**AVAILABLE:** Available from Robin & Russ

## This Month's Cover

The cover this month is a photograph of a student, Miss Cathi White, working on a loom that is over 100 years old at a Mystic Seaport Museum in Mystic, Connecticut. Miss White is a student of Mrs. Lynn Gratiot of Stonington, Connecticut. Miss White is shown here weaving Tartan scarves. One of their favorite projects is a "ditty bag" which has small inlaid sea horse patterns. If we have room, we shall show the other photograph, that of the bags in this month or perhaps next month's issue, if no room in this issue.

For her courtesy and kindness in sending these photographs and sharing her activities with us, we are extending the *Warp and Weft* subscription of Mrs. Lynn Gratiot another two years.



DITTY BAGS FOR SALE AT THE MYSTIC SEA-PORT MUSEUM. These are woven by Mrs. Lynn Gratiot and her students of Egyptian Cotton and Linen Weft and are washable and are fast colors.

## CLASSIFIED ADVERTISING

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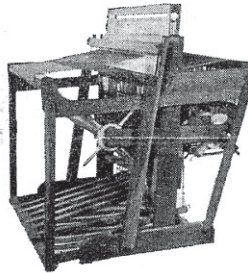
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3. put-up—cones of ¾ to 1 lb. each
4. suggested setting—50 to 60 per inch
5. color — white cost \$7.00 per lb.

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