



# warp and weft

Volume VIII, No. 5

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## warp and weft

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### A Word from the Editor

This past month, there have been quite a few questions come in, so we will try and answer them as best we can in our forth-coming issues.

We also will definitely have at some time in the near future, a series of articles on the well-known looms that are available across the country.

We had a wonderful visit to the 3rd Annual California Conference of Handweavers at Richmond this past month, and as soon as the photographs arrive, we will give you a more complete report on the conference. It will be in the next issue.

Guilds and weaving groups throughout the country are invited to send us pictures of any of their exhibits and activities. We will try and publish all that we can about the various group activities. All photographs should be an 8x10, with the name and address of all the persons in the photographs. Also, close-up pictures of any unusual fabrics, with information about the weaver, the materials used, pattern, and other such information will be welcomed.

We have had many inquiries about bamboo, rattan, raffia, basswood strips and other such materials. We came across a company handling all these materials, and

want to give you their address. It is the:

Lun On Company  
771 Sacramento Street  
San Francisco 8, California

We will appreciate your mentioning Warp & Weft if you do write them about these materials.

See you next month.

RUSSELL E. GROFF, *Editor*

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### Book Review

A new interesting portfolio is the one must made available by Alena M. Reimers. It is titled "Ways to Weave Overshot."

A glimpse into this new portfolio is an interesting one. It takes a pattern and then throughout the pages, shows you some of the many different ways you can weave overshot.

Some of the methods of weaving overshot are:

1. Woven as Drawn in.
2. Woven Opposite of as Drawn In.
3. Combinations or block repeats.
4. Twill sequences.
5. Small borders.
6. Shadow Weave.
7. Summer and Winter Weaves.
8. Honeycomb weave.
9. Weaving in Italian Manner.
10. Lace Weave variations, etc.

One thing that makes this portfolio interesting is the actual sample swatches that are given with the directions (threading, tie-up, and treadling,) for each of the various methods discussed.

It is done in an easy to understand manner or method, with a nice selection of colors and samples.

It is available from:

Alena M. Reimers, West Pines Hotel,  
Joliet, Illinois. Price is \$10.00.

## 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.



HARRIET DOUGLAS TIDBALL  
Kelseyville, California

This month, we want to introduce to you, a person with whom many of you might be acquainted. She is Harriet Douglas Tidball, of the Shuttle-Craft Guild, of Kelseyville, California.

Mrs. Tidball has quite a varied background of training for her weaving, so let us tell you about it.

The daughter of a Congregational Minister, and perhaps you could call her a typical "child of the depression." She graduated from Oberlin College in Ohio and then did graduate work for the following 2 years. She worked as a medical stenographer, for the finance department of the 5th Corps Area of the Army, helped in the English Department at Montana State College, taught physiography to Air Corps Cadets during the war, organized a research library for a department of Montana State College, and held offices in many organizations such as the A.A.U.W. Red Cross, Community Chest, and other such organizations.

During this time she did some weaving

for about 10 years, and then had her first instruction from Mary Atwater. After this, she assisted Mrs. Atwater, and substituted for her for several teaching jobs in Montana.

In 1946, she took over the reins of the Shuttle Craft Guild from Mrs. Atwater. She re-married in 1948 and she and her husband, Martin Tidball, have worked together at the many activities of the Shuttle-Craft Guild.

She has written several instruction books and many other articles, as well as she and her husband have been publishing the Shuttle-Craft Guild Bulletin since 1946.

If by chance, you are ever in the vicinity of Kelseyville, California, she welcomes a visit from other weavers. The new location they have on Clear Lake at Kelseyville, California is an ideal place to do some concentrated study, and you can see from the picture above, what a pleasant place it must be to work.

Perhaps you might like to know more about the activities of the Shuttle-Craft Guild, their monthly "Bulletin," their monthly samples, and the many other bulletins, books, and pamphlets that are available from the Shuttle-Craft Guild. Why not drop a card for this information to:

Mrs. Harriet Douglas Tidball  
The Shuttle-Craft Guild  
Kelseyville, California

## This Month's Cover

The cover this month, is an interesting one. It is a close-up of a pattern on a bag, woven by Doris McCartney, of the Santa Barbara Handweavers Guild.

The pattern came on a bag from Italy, and instructions for it were published in Loom Music several years ago. The pattern thread in the bag, used for the figures was a perle 3 cotton in various colors,

(Continued on Page 7, Col. 1)

## TOUCH AND TEXTURE

(An all silk fabric)

This month's sample was designed with two different projects in mind. One was to weave some light weight, all silk, dress yardage, and the other was to use this same project as a semi-sheer drapery.

*Threading Draft:*

	3rd repeat	2nd repeat	1st repeat
4	X X X	X X X	X X X
3	X X X X	X X X X	X X X X
2	X X X	X X X	X X X
1	X X	X X	X X

*Tie-Up Draft:*

x	x	o	o	x	o
x	o	o	x	o	x
o	o	x	x	x	o
o	x	x	o	o	x

x—tie-up for Counterbalanced loom.

o—tie-up for Jack-type loom.

The sample was woven on a jack-type loom, with the treadles tied up to what is commonly referred to as the standard tie-up for a counter-balanced loom.

*Warp Used:*

The warp was an 8 ply, smooth, spun silk warp, with approximately 9,000 yards per lb. It is available in limited quantity.

*Weft Used:*

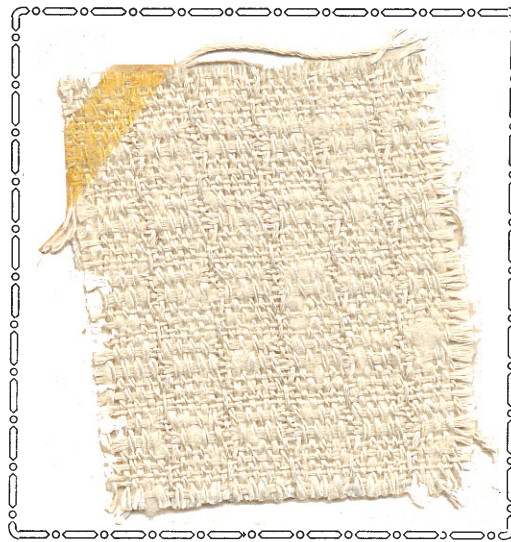
Two different threads were used in the weft.

A. 5/2 spun doupioni silk, 4,200 yards per lb., a 2 ply silk that can be used for warp or weft.

B. 8 ply, smooth, spun silk warp, the same as was used in the warp.

*Reed Used:*

A 15 dent reed was used for this sample with the reed being double-sleyed or having 2 threads per dent in the 15 dent reed, or 30 threads per inch.



*Treadling of Sample:*

Treadle

1-1 time, 5/2 doupioni silk.

3-1 time, 5/2 doupioni silk.

1-1 time, 5/2 doupioni silk.

3-1 time, 5/2 doupioni silk.

1-1 time, 5/2 doupioni silk.

3-1 time, 5/2 doupioni silk.

1-1 time, 5/2 doupioni silk.

3-1 time, 5/2 doupioni silk.

2-1 time, 8 ply spun silk.

4-1 time, 8 ply spun silk.

2-1 time, 8 ply spun silk.

repeat as desired.

## Cost of Materials in Project

### 1. Warp:

The 8 ply warp thread, goes quite a long way, and one lb. does a 7 to 7½ yard warp, 40 inches wide, 30 threads per inch. *Thus the warp, which costs \$8.00 per pound, costs per yard \$1.15.*

### 2. Weft:

Two different threads were used in the weft, the warp thread, and a new silk, a 5/2 spun doupioni silk, costing \$6.50 per lb.

A. approximately 2 to 2½ oz. of the 8 ply silk was used in six yards of weft.

B. One lb. 4 oz. of the 5/2 spun doupioni was used in 6 yards of weft.

*Cost of weft per yard, therefore, comes to \$1.57 per yard.*

Thus the total cost per yard for the silk fabric comes to \$2.72 per yard. (warp and weft).

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## Sample Facts and Figures

The threading draft that was used in this pattern is a slight variation from a bird's eye pattern.

The 8 ply warp thread proved to be a joy to work with, being quite strong, and causing no problem whatsoever, after being set-up on the loom and ready to weave. One caution about this warp was the fact that when drawing in and sleying the silk, we found that it had a slight tendency to twist around the next thread. We solved this problem by keeping the thread under tension all the time, by using a piece of elastic. The elastic was fastened to the cloth beam, and each 2" section, as we needed it, was fastened to the elastic, and we drew the threads in sequence out of the elastic.

Only 3 broken threads in a 12 yard warp, and one was a knot pulling apart, and the

other two were carelessness on the part of the editor.

The 5/2 spun doupioni silk, used as weft, with the 8 ply silk, was also easy to use. It comes on cones of about 1¼ to 1¾ lb. cones. We might also mention that many weavers have used this 5/2 spun doupioni silk for warp at set-ups of from 15 to 24 threads per inch, and we tried it at 20 per inch, and thought it worked very well. It is a slightly textured weft thread, which makes it a little more interesting, than if it were perfectly smooth.

We deliberately tried for a slight ribbed effect, one that did not dominate the threads too much, but one that just added a little bit of interest to the fabric.

We also experimented and did about 10 to 12 different treadlings with this same set-up and thus, we've given you an alternate treadling, which we thought quite pleasing.

We wonder if you've ever used silk in warp and weft. Our own experience has been that it is a most pleasing medium to work with, and we always seem more pleased with the results of our weaving with silk, than any other material. The name we used for this fabric tells its own story, as silk is a soft, pleasing, fabric, one you enjoy to touch, and the combination of the two different threads and the treadling used both combine to give a pleasing texture.

*Alternate treadling, not shown in the sample.*

Treadle

2-1 time, 5/2 doupioni silk

1-1 time, 5/2 doupioni silk

2-1 time, 5/2 doupioni silk

3-1 time, 8 ply spun silk

4-1 time, 8 ply spun silk

3-1 time, 8 ply spun silk

All materials in the sample are available from Robin & Russ Handweavers, 632 Santa Barbara Street, Santa Barbara, California.



#### COVER PHOTOGRAPH (Cont'd.)

and the warp on the bag and the background weft are 10/3 mercerized cotton threads in various colors.

The bag is something similar to a shopping bag, with braided handles, and is very pretty to see. The first view of the bag gives you a feeling of joy and gaiety, it is so well executed.

### A Second Book Review

A companion book to the Swedish Text we reviewed two months ago, is the Swedish Text, "HANDDUKAR AND DUKTYG," by Gertrud Ingers.

This book specializes in table linens, place-mats, and napery of other types, as well as toweling.

The text is in Swedish, but the essential information, the threading draft, the tie-up and treadling, the size and color of threads used, and a photograph of each fabric is given.

There are 100 photographs in the book and complete instructions for the fabrics pictured in each of the 100 photographs. Some of the pictures are in color which makes the book that much more interesting.

It is a good companion book to the one we reviewed, "Vi Vaver till Hemmet," which featured upholstery, drapery, some bed-spread materials, and quite a few different lace weaves.

We will list both books here, as they do make a very good pair, and cover many phases of hand-weaving.

1. Title: "VI VAVER TILL HEMMET."  
Author: Maja Lundback.  
Cost: \$3.75 plus 13c postage.
2. Title: "HANDDUKAR OCH DUKTYG."  
Author: Gertrud Ingers.  
Cost: \$3.30 plus 13c postage.  
Available: Robin & Russ Handweavers.

### Questions and Answers

*Question:* Just what does the term "spun silk" denote in silk threads?

*Answer:* "Spun silk" is a term used for silk yarn from true silk waste and pieced cocoons. The fibers are short and they are spun on the cotton principle. De-gumming must occur prior to the spinning.

*Question:* What does the term "doupioni" mean in reference to silk threads?

*Answer:* Doupioni silk is usually silk thread that is made from two cocoons that have nested together. In spinning, the double thread is not separated. The yarn is uneven, irregular, and it usually has a fairly large diameter. It is normally slightly stronger than some other types or kinds of silk, and the texture is one reason why it is usually liked so well.

*Question:* What does "silk noil" mean?

*Answer:* Silk noil is usually yarn made from the waste of the last dressing operation of spun silk. It is often too short to be used in silk yarns, and it is sometimes sold to manufacturers of cotton and wool, who combine it with these threads. Fancy, nub, and novelty yarns are often made with this noil in them. It adds brilliance to the yarn and often shows up in little balls or nubs in the fabric.

*Question:* What does "boiling off," or "degumming" mean?

*Answer:* It is the removing of the silk gum or sericin from the raw silk.

*Question:* What is "Tussah" silk?

*Answer:* Tussah silk is sometimes called "wild silk," and is the product of the uncultivated silkworm. This silkworm feeds on leaves of the oak tree, castor oil plant, cherry tree, and uncultivated mulberry tree. It is a sturdy and rather tough fiber and many times has a distinguishing slight yellow cast.

*Question:* One of our readers wants to know what basis to use in judging a fabric in a competitive show.



#### SLEYING THE REED

Here is a close-up of one method of sleying the reed. The reed is left in the beater, and the threads are held in one hand, separated or picked out in sequence by the use of the fingers, and then drawn through the dents of the reed with your sley hook. Notice the reed hook being used. It is one that we made by hand, and find it works better than most commercial hooks.

#### Questions and Answers (Cont'd)

*Answer:* This is a hard question to answer as it can vary so much with the situation. One exhibit I judged, the group had a card prepared and gave a percentage value to definite areas of judging. Here is an example.

1. Choice of colors and materials. 30%
2. How functional is the material, 20%
3. How is the weaving? Good, bad, average, 30%
4. Design used in fabric, 20%

I feel however, that it would be better to let the judges go on their own, and that the judging should be in several classifications, such as wearing apparel, upholstery, drapery, napery, rugs, miscellaneous, etc. Then pick out the pieces you feel are

most outstanding in each of these classes, and decide which one is the most outstanding in each classification. Remember, that in some cases there is a great variation of thought among the judges and so you probably should have a minimum of 3 judges to jury a show.

Quite often a show will have a jury for upholstery and drapery, one for clothing apparel and napery, one for rugs, tapestries and miscellaneous.

As for choice of individual pieces, that will depend upon the individual fabric in many cases. One might just meet the requirements for a perfect upholstery, and yet another piece might merit an award for the pattern alone.

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