

warp and weft

Volume VIII, No. 6

June, 1955

warp and weft

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

Subscription: \$2.50 per year.

Back Issues: 25c plus postage.

Editor: Russell E. Groff, 632 Santa Barbara St., Santa Barbara, Calif.

Assistant Editors: Robin (Ursula) Groff, Frederick Brown, Marie Berggreen.

Volume 8, No. 6

June, 1955

A Word from the Editor

This month, I'd like to give you a little story about the 3rd Annual California Conference of Handweavers, held April 30 and May 1, at the Richmond Art Center, Richmond, California.

There were 3 hostess guilds for the Conference this year, *The Contemporary Handweavers*, *The Loom and Shuttle Guild*, and the *Golden Gate Weavers*.

The Richmond Art Center was a wonderful place to hold such an exhibit, being quite a modern Civic Center and Auditorium.

Between 900 and a 1000 weavers attended the first day, and the second day, the exhibit was open to the public, so it is almost impossible to tell how many actually attended.

There were exhibits at the Conference by 28 different guilds from the State of California. They were all well planned exhibits, with many inspiring pieces of all kinds and types of weaving, and so there was something of interest to every weaver.

There were demonstrations of many different techniques by well-known weavers of the Bay area. Some of the techniques were multiple harness weaving on an 18 harness loom, fly shuttle work, spinning of wool, double cloth technique, rug techniques, spinning of flax, the use of natural

fibers, hand spinning with spindle and distaff, inkle loom weaving, and other techniques.

The main speaker was to be Dorothy Liebes, but due to the illness of her husband, she was not able to attend the conference. In her place, she had an able speaker in the person of Kit Curtain, a representative of the Dobeckman Company, makers of Lurex Metallic. She presented an exhibit of fabrics from the Dorothy Liebes workshop in New York City, as well as some of the latest fabrics using the latest in synthetics.

Ribbons were awarded in different classes. The classes ribbons were awarded in were, Upholstery, Drapery, Napery, Clothing, Rugs, Tapestries, and Screens, Pillows and Lamp-Shades.

One criticism expressed about the judging is one we would like to bring to your attention. While there was quite a bit of what we call pattern weaving, it seemed as though the Judges did not consider a bit of the pattern weaving in the judging. Mostly, what we call contemporary textiles were considered, and we hope that the conference, which next year is to be in San Jose, California, will certainly take into consideration some of the pattern weaving which will be exhibited at next year's conference. A few of the pieces of weaving in traditional patterns were really outstanding. Among these was one bed-spread, of hand-spun, dyed, and hand-woven linen by a member of the San Diego guild.

If you happen to be travelling to California next summer, plan on visiting the fourth annual conference of California Handweavers at San Jose. Dates of next year's conference will be given later in *Warp and Weft*.

We must commend the three hostess guilds on the wonderful job they did in this year's exhibit. It was certainly well planned, well organized, and well executed.

RUSSELL E. GROFF, *Editor*

Weavers from Here and There

We are missing our profile of the weaver that we'd like to mention this month. However, we will resume having this feature, starting with our next issue, and will continue it for at least another year and probably more.

This Month's Cover

The cover this month is a photograph of one of the exhibits at the recent California 3rd Annual Conference of Handweavers.

Titled "Casa Diablo," the exhibit was in the form of a 3 room house, and was a study in textures.

Actually, this exhibit was the follow-up of the exhibit this same group, The Diablo Weavers, had at the California Conference of Handweavers in 1954. Their 1954 exhibit was a prize winning display of colors and color combinations.

The 3 room house was not a model house, but it was rather a "prop" to show how many ways weaving can be used in a home. It was a challenge to the guild to produce many and varied textures, it taught the importance of color and how it is used to achieve texture. It pointed out the advantage of making samples before starting a larger project. It had a deadline, and so everyone had to work and produce their work on schedule.

According to those who set up the exhibit, there was about 6 months planning and work in the preparation of the exhibit. It would take up too much room to list herewith those who worked on the building itself, those who worked on the inside construction, the furniture construction, the display for samples, and the miscellaneous other jobs that were performed by the guild members.

There are 30 members in the *Diablo Weavers Guild*; and we'd like to say that it shows what can be done by a group who works together, a group who plans

together, a group with a common goal in mind, that of not only of producing an unusual exhibit, but learning and profiting by the experiences and problems encountered in producing such a piece of work.

Yes, the Diablo Weavers of Walnut Creek, California (about 35 miles from Oakland) deserve a round of applause for their work in helping make the 3rd Annual Conference of California Handweavers a success.

Book Review

It is very easy to get enthusiastic about the book we're reviewing this month. Our books this month, "KOTIEN JA KOU-LIJEN KANGASPUIHIN," is a Finnish Book by Helvi Pyysalo and Viivi Merisalo.

This book is a wonderful one for the weaver with a multiple harness loom, as it deals with weaves for 4, 6, 8, 10 and 12 harnesses.

The text is in Finnish, but the necessary vital information, the threading, tie-up, and treadling, plus a very good photograph of the Fabric is given.

There are many unusual lace weaves, for table linens, for drapery, for stoles and other such items.

Many of the patterns are adaptable to suiting materials. Quite a few of the patterns given would make wonderful upholstery. I can imagine some of these patterns making the most unusual bed-spreads you can find. Many of the threading drafts could be applied to quite a few different fabrics.

Then, towards the end of the book, as though they had neglected the weaver with the 4 harness loom, there are quite a few patterns devoted entirely to four harnesses. There are a few color plates, but these are not distinctive. However, the

(Continued on Page 6)

SWEDISH UPHOLSTERY

This month's sample was designed as upholstery material, with an 8 harness weave, in a small, no tabby pattern. The pattern used is a Swedish one that they recommend using for upholstery, and can be found in Edgar Worst's book, "Foot Power Loom Weaving," in the out of print Sigrid Palmgrens book, and in one we reviewed last month, "Handdukar och Duktyg" by Gertrud Ingers.

This month's sample was woven for Warp and Weft by MRS. JOHN BERGGREEN, our assistant editor. We think she did a very outstanding job, and the results, the sample you see below are very pleasing. Mrs. Berggreen does some commercial weaving and her address is 100 San Ysidro Road, Santa Barbara, California.

Threading Draft:

	2nd repeat				1st repeat			
8		X				X		
7	X		X	X			X	
5		X	X		X			X
6		X		X		X		X
4			X		X		X	
3			X	X	X	X		
2			X	X		X	X	
1		X		X		X	X	

x	x			x			x	
x	x	x			x			
	x	x	x			x		
		x	x	x			x	
x			x	x	x			
	x			x	x	x		
		x			x	x	x	
x			x			x	x	
1	2	3	4	5	6	7	8	

Treadling

Treadle in sequence, each of the following listed treadles one time, as they are listed.

1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1, 2, 3, 4, 3, 2 —repeat again and again.

Warp

A. A size 20/2 egyptian cotton, color Seal Brown, was used for warp, set at 30 threads per inch, or 2 ends per dent, in a 15 dent reed.

Wefts

A. The weft was a 2/18's french spun worsted yarn, with a yardage of 5,000 yards per lb. This thread was doubled, or two ends were wound together on the same bobbin. The color of yarn used is "Palomino."

Cost of Materials in Project

A. Warp: The warp is the egyptian cotton, size 20/2, and costs \$4.50 per lb. It is available on 1/2 lb. cones.

B. Weft: The 2/18's french spun worsted is a wonderful thread, and costs \$7.50 per lb., parcel post prepaid. It comes on 1/2 lb. cones.

C. Cost of Warp per yard:

1. The material was set up on a 26" width loom, 30 ends per inch, and from one lb. we received a 10 yard warp. Thus the warp cost per yard of 26" width material is 45c.



D. *Cost of Weft per yard:*

1. The weft was the 2/18's doubled, and it took three lbs. of material to weave 9 yards of 26" width. Thus, the cost of the weft per yard was \$2.50.

E. *Cost of Material by the Yard:*

A. Warp	45 per yd.
B. Weft	2.50 per yd.
Total cost	\$2.95 per yd.

Sample Facts and Figures

First of all, let us tell you that we put the wrong side of the fabric face forward. You might ask why, and if so, we would say, because to us it has the most pleasing figure or pattern. However, after looking at the fabric for quite a while, we decided that the front and back or top and bottom were both equally attractive. Be sure and turn it over and look at the right side.

At first we were going to use a different setup, using a 30/2 cotton for warp, sett at 45 threads per inch. If this was used, we feel certain that the side we like best, would be just as satisfactory for use in upholstery as the proper side of the material.

We also tried several different treadlings on the same tie-up, and three of the alternate treadlings used, without any change of tie-up were very pleasing. So we're listing these three treadlings for your convenience.

Alternate No. 1. Treadle in sequence, each of the following listed treadles, one time, as they are listed.

1, 2, 3, 4, 5, 6, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1, 8, 7, 6, 5, 4, 3, 2, 1, 2, 3, 4, 3, 2. *Repeat As Desired.*

Alternate No. 2. Treadle in sequence, each of the following listed treadles, one time, as they are listed.

1, 2, 3, 4, 1, 2, 3, 4, 5, 6, 7, 8, 5, 6, 7, 8. *Repeat As Desired.*

Alternate No. 3. Treadle in sequence, each of the following listed treadles, one time, as they are listed.

1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, and repeat.

Alternate No. 4. Treadle in sequence, each of the following listed treadles, one at a time, as they are listed.

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

We might just comment on the use of cotton and wool together in upholstery. Many people do not like the combination, but we find that for this purpose, it is a very pleasing one. We also think that you could use a 40/2 linen in place of the cotton warp if you so desired, and use the linen at 30, 32, or 36 threads per inch.

Also, another thing that we might comment on is the subtleness of color that you see in many of the Swedish fabrics. This is due, primarily, to the fact that the Swedish weavers like very much to combine two or three colors on the same bobbin. We, too, find again and again, that doubling or tripling the weft thread is very pleasing to get a better weight, a better color combination in some cases, and an unusual textured fabric in other cases. We have just finished making some place-mats with a shaded warp of 4 shades of brown and natural, and for weft, we used three rayon boucles, all with a gold twist. While the different twist or textures of thread present a small problem, the resulting color is certainly a pleasing one. You might like to try some experimenting with this with some of those half-filled bobbins you have lying around.

BOOK REVIEW (Continued)

black and white photographs make up for *this*.

In all, there are about 120 threading drafts with all the necessary information about same.

Let me once again recommend to the weaver with the multiple harness loom, the following listed book.

1. *Title:* "KOTIEN JA KOULUJEN KANGASPUIHIN."
2. *Author:* Helvi Pyysalo-Viivi Merisalo.
3. *Cost:* \$4.75 plus 17c p.p. & ins.
4. *Available:* Robin & Russ Handweavers.

A Listing of Better Known Looms

We will, we hope, starting with the next issue, begin a series of articles on the various well known looms available on the market. We will try and point out their good points, and while we do not want to make ourselves liable, we will not make criticisms of the looms. We will give the name and address of the manufacturer each time, and if we can arrange it, we hope to also have a photograph of the loom to show you. We do not want to discriminate in any way, so will have to more or less limit this to the ones we feel are better known and more in use throughout the country.

"Wearless" Thread Developed

Just recently developed by two Canadian men is a new process of spinning yarn. One statement made about the new process is "you have to throw the yarn or material away to get rid of it as it does not wear out."

Full details of the process are secret pending final patent approval. It has been stated that the difference is in the way the yarn is structured. The "Engineered" yarn has an inner skeleton of exceptionally strong fibers combined with a surface of any desired materials in such a way as to develop maximum strength.

It is actually 5 to 10 times longer wearing than the average fabric.

This material is now being manufactured, but all of the production for the next few years is scheduled to be used for Army uniforms for the Canadian and American governments.

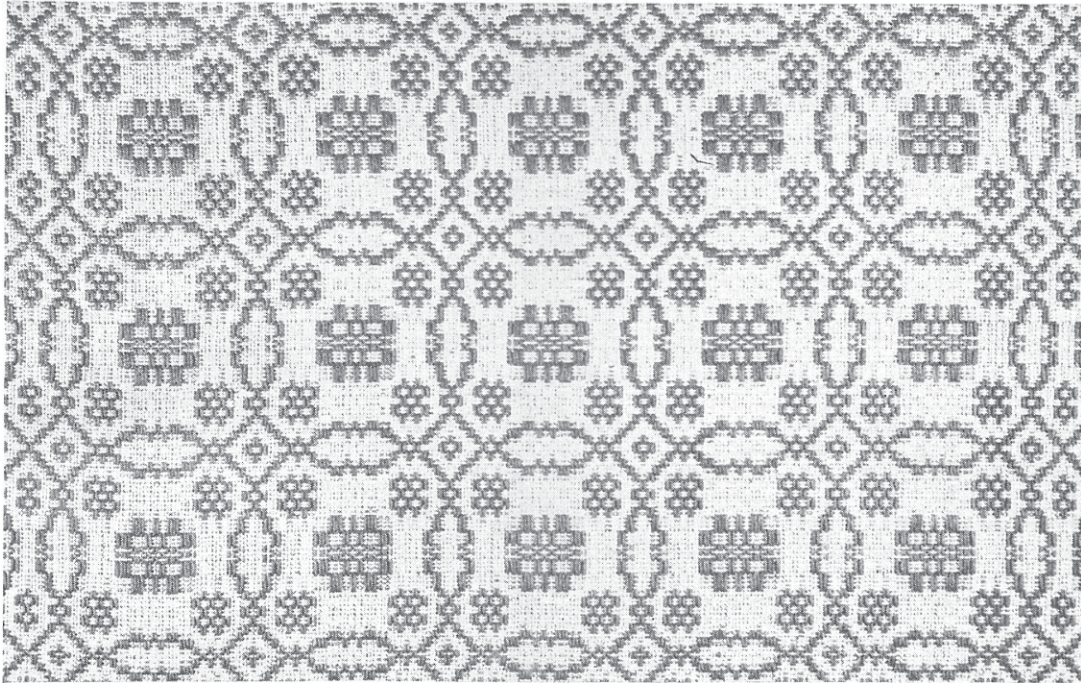
As we hear more about it, we'll try and let you know the latest.

Heddles - Heddles - Heddles

A time-saver suggestion

Do you ever spend an hour counting heddles on the harnesses of your loom? Here's a method of keeping track of the number of heddles on your harness.

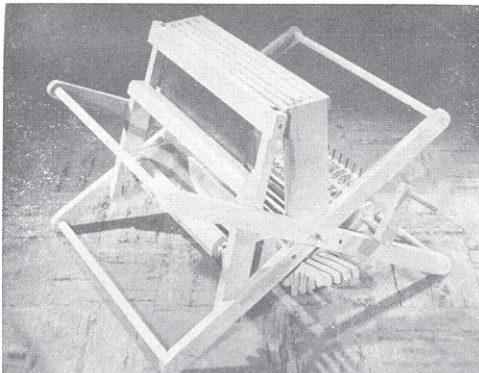
String some heddles on a string or wire. Then dip them in a vivid color paint and let them drip dry. Then, when thoroughly dry, put these colored heddles on your loom every 10th or 20th heddle, and thus you can almost at a glance, divide your heddles into groups of 10 or 20, and thus keep track of how many are on a harness. Also, it is easy to find the center, or to tell how many extra you have on the harnesses and that you will not have to use. Then, if you work from the center out as some weavers do, tie a bright colored thread to the eye of the exact center heddle on the harness. Just one thread is tied to one heddle, and that is in the exact center of the heddles. Oh yes, we might mention also that you do not have to paint the heddle the whole length, but just about a third of the length of the heddle or to the center eye (not painting the eye) is enough. Also, when you take your heddles off the loom, put them on a *heddle transfer rod*, in sequence, just as you take them off the loom. A heddle transfer rod is a thin, pliable rust-resistant, steel rod, which will slip inside the heddles while they are on the harness, and thus you can remove or add as many heddles as you desire very easily. They come in pairs, and are available from Robin and Russ, if you cannot get them elsewhere.



Whig Rose Place-Mats that were chosen as one of the ribbon winning pieces at the Southern California Handweavers Guild annual exhibit last fall. Woven by Mr. and Mrs. R. S. Wall of the above Guild. If there is any interest, we'll be glad to give the complete set-up in a later issue.

The Key to SIMPLIFIED - PRACTICAL HAND-WEAVING

(Pat. Applied For)

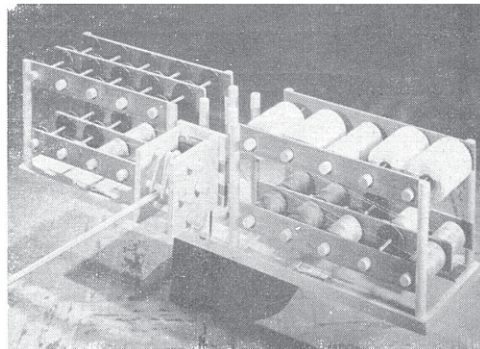


The "CRUSADER" Table Model

A sixteen inch, four harness, jack type loom. Has a one inch SECTIONAL warp beam -- sturdy cloth beam -- 400 eight inch steel heddles Lock Hooks -- Apron Stick -- Solid beater with 15 dent reed. Fast and easy warping with the SPEED-WARP. All maple construction.

Shipping Wgt. 50 lbs.

PRICE \$52.50

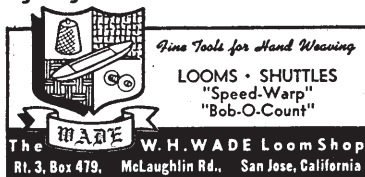


Introducing The
NEW VARI-TUBE SPEED-WARP

Equipped with 40 self-winding spools. Uses 40 Lily 2-oz. tubes or 20 standard 8-oz. tubes or any combination. Has a 10 dent reed in tension box for color control. Thread guide plates. Tension box is removable. Solid construction, use with any sectional beam loom.

Shipping Wgt. 25 lbs.

PRICE \$34.00



ROBIN & RUSS HANDWEAVERS

are distributors for Wade Looms & Equipment
Address Communications to Dept. A
Send for free loom catalog

THE Weaver's Marketplace

Old Hampshire Yarns

For:
Hand Weaving
Hand Knitting
Rug Hooking

Special prices on 20 lbs. and over quoted on request. Send for a sample folder. Special attention is given to institutions and schools for arts, crafts and therapy programs.

Thomas Hodgson & Sons, Inc.
Department Y
Concord, New Hampshire

"Ways to Weave Overshot"

Assembled in loose leaf note book form, a manual on the study of the overshot weave. A thorough, detailed understanding of its possibilities, ranging from the traditional to the contemporary. Learn some of the many ways in which overshot can be woven. Only one threading used throughout, not honey-suckle.

Actual woven samples attached to each sheet.

Send \$10.00 to:

ALENA M. REIMERS
West Pines Hotel Joliet, Illinois

SUMMER TWEED

black and white rayon ratine
4700 yards per pound, \$5.00; per ounce, 35c

The Handweavers Work Basket
Box 691—Rural Route No. 1
West Chicago, Illinois
Telephone w.c. 485-W

Send self-addressed, stamped envelope for free sample

JUTE JUTE JUTE

Now available on 1/2 lb. spools,
900 yards per lb.

Sun Fast Colors --- Singles

Price is \$3.50 per lb.

Send a self-addressed, stamped envelope to:

ROBIN & RUSS HANDWEAVERS
632 Santa Barbara Street
Santa Barbara, California

JUTE JUTE JUTE

warp and weft
632 Santa Barbara St.
Santa Barbara, Calif.
Return Postage Guaranteed

BULK RATE
U. S. POSTAGE
1 1/2 c. Paid
Santa Barbara, Calif.
Permit No. 440