

warp and weft

Vol. X, No. 2

February, 1957

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Assistant Editors: Robin Groff and Frederick Brown.

Volume 10, No. 2

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A Word from the Editor

At long last, we will be seeing some drapes go up in our new house. This month's sample is the pattern and material that we used, and they certainly will look nice when up in the master bed-room, and the living-room. It seems to take all our time getting other projects done, and consequently, those we want for ourselves always wait until last.

We have been trying to plan samples for the next 6 months for Warp and Weft, and it is quite a job as you can imagine. We are really fortunate in having Mr. Frederick Brown, a retired power weaver of some 55 years experience working with us in the shop, helping with the samples, and making suggestions and criticisms. After some six days of just making samples, we have come up with two that we think are satisfactory, and possibly a third one.

We have had so many write and express interest in our new home and the materials we are making for it, that we will plan on keeping you posted as to each of the many different projects that we have in mind for it. Hope that you will enjoy this along with us, as Robin, Janice, and I feel so fortunate to have a new home. and each morning or evening when we look at the view of the town below, we often wonder and marvel at how fortunate we are.

Russell E. Groff, Editor

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This Month's Cover

The cover this month is a photograph of a portion of a room divider. It is a very interesting piece, designed specifically for this purpose. It is a very good place to incorporate many different textures into a fabric, and yet have an unusual effect. Note that only certain portions of the fabric are entirely woven, and that many areas of the warp have been skipped, and also that the areas that have been woven are woven in some cases in pattern weaving, and in other cases in plain weaving. I wish that we could have given you a whole picture of this piece, but perhaps this can be done in a later issue.

Book Review

This month, a little folio has come to our attention, which we think is quite interesting. It is a folio called, "Miniature Patterns for Hand Weaving," by Josephine E. Estes.

Miniatures, to me, have always been intriguing, and to find a collection of 24 of them all together is always a pleasure.

For each of these 24 patterns, the complete threading draft is given, and also there are either one or two draw-downs for each pattern, and the complete treadling is also given.

There is usually a little explanation about each of the patterns, telling what it suggests, and making suggestions for treadling or colors.

You might enjoy reading and using:

Title: Miniature Patterns for Hand Weaving

Author: Miss Josephine E. Estes

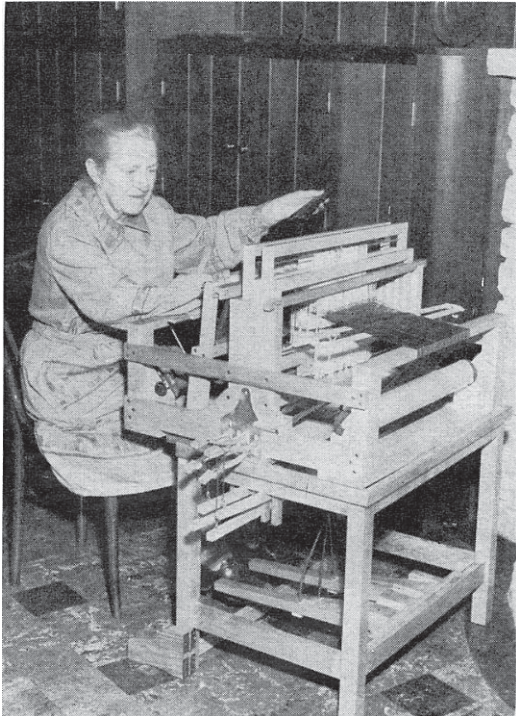
Price: \$2.50 each, plus 18c postage

Published By: Josephine E. Estes, 524 Wattertown St., Newtonville 60, Mass.

Available: From Robin & Russ or the Author

Weavers from Here and There

It is our intention, each month, to give a short article about various well-known weavers from all over the country. If you know of anyone exceptional living in your area, please let us know about them, that we might possibly present them in this column.



HILMA BERGLUND
working at one of the looms she has designed, and which is manufactured in St. Paul, Minnesota

This month, you will hear of a long career in weaving, as that is just what Hilma Berglund has been having for some 30 years.

She first became interested in weaving in St. Paul at the institute school of Art in 1912-13. She has studied in Sweden twice, as well as at the Minneapolis School of Art, Penland, and much individual work and study.

Her interest in weaving seems to have been stimulated by foreign travel. While in Europe in 1914, she took a short course in a private weaving school. After the war, in 1922, she went back to continue her work at the *Handarbetets Vanners Vavskola*. In

1932, she made a tour of some 50 craft shops where outstanding weaving was being done in various parts of the United States, to study regional characteristics of the art in this country. In 1937, her special interest in the textile crafts took her on an extensive trip to Japan and China.

Miss Berglund taught at the University of Minnesota for some 24 years, before retiring in 1954. During all this time, she taught weaving the whole period of time. She has also taught crafts in the St. Paul Institute of Art, evening courses at the local Y.W.C.A. for many years, and substitute teaching in the city's public schools.

Teaching has always been a pleasure to her, but since retiring, she prefers to weave draperies and wall hangings. She likes to design on the loom, and she also weaves many other fabrics such as suit and coat material, place mat sets, upholstery, etc.

She has conducted Weaving Institutes and has given many talks on weaving on both the radio and T.V.

Her weaving has been shown at the University of Minnesota Gallery; The Walker Art Center, Minneapolis; the St. Paul Gallery; Miami University, Ohio; Joslyn Museum, Omaha; the University of Illinois; American Swedish Institute in Minneapolis; International Textile Exhibit and many, many others.

Part of her time now is given over to a business venture. She has designed a loom which may be used interchangeably by two or more persons, and which takes the space of one loom, thus conserving space, and giving several persons a chance to weave. It is the "Minnesota Loom," and has been patented by Miss Berglund. This loom can be used as either a foot loom, or a table loom, and comes equipped with two sets of harnesses and the necessary parts, to remove the fabric on the loom without disturbing it. It

(Continued on Page 6)

OPEN WINDOWS

A drapery fabric, designed with the idea of allowing light in, and yet, not allowing anyone outside to see through. The small lace-type blocks do allow light through readily, and the plain weave areas make it an evenly balanced fabric.

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

THREADING DRAFT:

4	X			X	X	X			X	X	X			X	X
3				X	X				X	X				X	X
2		X	X				X	X				X	X		
1	X	X	X			X	X	X		X	X	X			

4	X			X	X	X			X	X	X			X	X
3		X	X				X	X				X	X		
2				X	X			X	X					X	X
1	X	X	X			X	X	X		X	X	X			

WARP:

The warp on this fabric is a size 20/2 RAMIE, bleached white, imported from Japan. It comes on 1 lb. spools, and has 3,000 yards per lb.

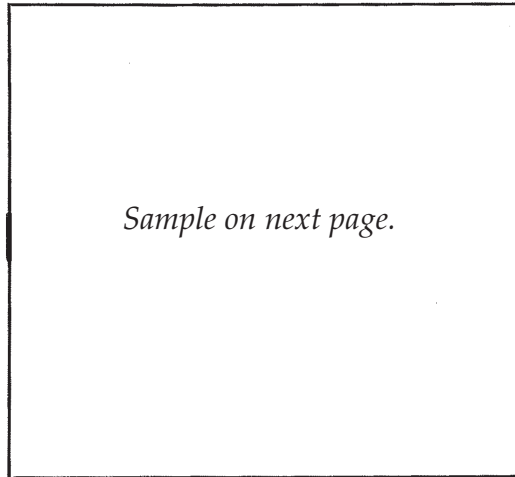
WEFT:

A. The main weft thread is a combination thread, 65% linen and 35% acetate. It has a lavender appearance on the cone, but when woven, this changes to a pink cast.

B. The other weft thread, used only periodically, is a thread combining rayon, cotton, and metallic in a nub yarn. It is quite a striking yarn, and has many, many different uses.

REED USED:

A 12 dent reed was used, 2 ends per dent, or 24 threads per inch, and the fabric was 40" wide.



Threading Draft Notes

Most of you will recognize, from looking at the sample, that an M & O threading draft was used. However, we will point out that it was not a true M & O as there were two threads (a 4 and a 1) added after every block of the M & O pattern. Thus, we call it a Modified M & O pattern. This addition



of two threads did one thing that we liked very much. It bound in the weft on the open block so that it does not slip together, as do many weft threads on the true M & O. This, we think, made it a much more desirable pattern for draperies.

We might also point out right now, that this pattern would make excellent place-mats. Our first sample was actually a place-mat, and it was from this, that we saw the possibilities for draperies.

Treading

- Treadle No. 3—linen and acetate
- Treadle No. 1—linen and acetate
- Treadle No. 3—linen and acetate
- Treadle No. 1—linen and acetate
- Treadle No. 3—linen and acetate
- Treadle No. 1—linen and acetate
- Treadle No. 4—Rayon Nub and Gold

Repeat This Above Four (4) Times And Then Do the Second Block

- Treadle No. 5—linen and acetate
- Treadle No. 6—linen and acetate
- Treadle No. 5—linen and acetate
- Treadle No. 6—linen and acetate
- Treadle No. 5—linen and acetate
- Treadle No. 6—linen and acetate
- Treadle No. 4—Rayon Nub and Gold

Repeat This Four (4) Times and Then Start Over at the Top Again

Sample Facts and Figures

This was an exceptionally easy fabric to weave. There was no change in the treadle tie-up required. The warp of Ramie was extremely strong, and in the 30 yards of warp there was not one broken thread of the Ramie. We found very few knots in the Ramie, and of course this was pleasing also.

The linen and acetate thread, and the rayon nub with gold twist were both easy to handle. We did learn not to wind our bobbins too full, as there is a slight tendency for the rayon nub with gold to be slightly stiff, and it does not bend as easily as the other weft thread.

Sample Materials Available

The materials used in this month's sample are available from Robin & Russ, Handweavers, 632 Santa Barbara Street, Santa Barbara, California. A free sample sheet listing these yarns is available if anyone cares to write and ask for one.

We might also mention that we did beat this quite tightly. We tried it lightly, and then quite tight, and of course, we liked the tighter much better than the light beat. For some fabrics or some uses though, many might like a lighter beat better.

Cost of Materials Used in Sample

1. *Ramie*, size 20/2 bleached white was the warp thread, and it comes on one pound, spools, and has 3,000 yards per lb. Price is \$3.20 per lb.
2. *Linen and acetate nub*. This comes on cones of 1 to 2 lbs. in weight, has approximately 2,400 yards per lb., and is \$3.50 per lb.
3. *Rayon nub with gold twist*. This is actually rayon, cotton, and gold twisted together, and it has about 1,300 yards per lb. Price is \$3.50 per lb., and it comes on tubes of approximately 1 lb., 2 oz. each.

Cost of Month's Sample Fabric

We put a 30 yard warp on the loom of the 20/2 bleached white Ramie, and found that it took exactly 10 lbs. to do the 30 yard warp.

The two threads used in the weft were as follows. It took 3 lbs. 11 oz. of the Linen and Acetate Nub in 15 yards, and it took just 15 oz. of the Rayon Nub and Gold in the same 15 yards.

Warp cost per yard	\$1.07
Weft cost per yard	\$1.08
Total cost per yard, for fabric 40" wide, and 36" long was	\$2.15

Facts About Ramie

Originally known as China Grass, Ramie, as it is more commonly known, has many qualities unique and desirable. Ramie is much stronger than cotton yarn in the same size, twice as strong when wet as when dry, does not shrink, and it is highly resistant, if not comparatively immune to mildew and fungus which attack natural fibers, and it is a good looking material having much eye appeal.

The Sea Island Cotton Mills are trying to develop and raise Ramie in the United States and after long experimentation are beginning to have success.

The main problem here has been the preparation of Ramie to get it ready to spin. The silk-like Ramie fibers lie between a bark and a pithy core. The problem has been to separate the fibers from between these two obstructions.

In proper climatic conditions, as many as five crops of Ramie a year can be harvested.

During World War II, England had a shortage of iron pipe and what they did have was constantly being cracked and broken by the bombing of the German planes. They discovered that they could make water pipes or tubes of Ramie, and that it could withstand five times as much pressure as cotton or linen. It was used for parachute straps, and also was used in many tropical areas because of its resistance to rot.

It is said that many of the mummies of the tombs in Egypt were wrapped in Ramie cloth, and that after 4,000 years, much of it was still in perfect condition.

Ramie can be easily dyed to excellent fastness. Because of the very smooth surface of Ramie, it is less perceptible to dirt, and fabrics made of it can be easily washed or cleaned. It also has a good absorption rate.

After nearly three years of research, it is believed that Ramie may eventually replace

cotton for textiles in countries that are dependent upon importation of cotton. Ramie tensile strength is greater than flax, hemp, or cotton, and can be maintained for longer periods.

HILMA BERGLUND—(Continued from Page 3) is equipped with lifters for taking these parts off the loom, and also hooks for hanging the extra harnesses and parts on the wall.

You can see from Miss Berglund's long career in teaching and weaving, that she has had much practical experience to help her in designing such a loom.

Perhaps sometime, you might like to see such a loom, or write for a brochure on it. If you care to, the business address is:

Hilma Berglund, 1171 N. Snelling Avenue, St. Paul 13, Minnesota.

Heddle Measurement

Time and time again, we find that many weavers do not know how to measure the length of their heddles. The length of the heddle *is not measured from tip to tip*. It is normally measured from the center of your top eye or opening, to the center of the bottom eye or opening. Thus, many heddles that persons think are 10" or 11" are actually just 9" and 10" in length.

Keeping Edges Tight on Wooden, Cane, or Dowel Place-Mats

We find that in weaving a mat, screen or wall hanging, using bamboo or cane or such materials, that if you twist and cross your edge threads it will bind your edge threads in much tighter than usual. Just pull the second thread from the edge underneath, around, and then over the edge thread, and pass your bamboo or reed through this thread, so that it will securely lock these threads tightly. This doesn't have to be done for every piece of wood or cane used, but perhaps for every 5th or 6th piece, and this keeps your edge threads quite tight. Be careful not to do this too often, or your edge will be tighter than the rest of the fabric.

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.

WARP AND WEFT BINDERS, are available once again. These are two covers with Chicago Screws for enclosing the copies, and with the name, *Warp and Weft*, in gold leaf, on the cover. Will hold approximately 3 years' issues. Price \$2.75 parcel post prepaid.

A HANDWEAVER'S WORKBOOK, by Heather G. Thorpe is available. This newly printed book is quite interesting for beginning groups, and for the intermediate weaver. \$4.50, plus 22c parcel post and insurance. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

FOUR HARNESS HUCK, by E. Neher. An excellent study of huck weaves. A must for every weaver's library. \$2.50 plus 10c postage. 100 photographs, with threading, treadling, and threads used. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

WOOL CARDS, for carding that yarn you've been keeping so long. Of steel wire, size $9\frac{1}{4} \times 4\frac{1}{4}$. Sold only in pairs. Price per pair, \$4.50 plus postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

WOVEN LABELS, one or two line. Your choice of letter style and color. Send for free brochure on these.

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Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, California.

DESIGNING ON THE LOOM, by Mary Kirby. An excellent book encouraging design in weaving. 4 to 12 harness work. Clear beautiful photographs. \$5.00 each, plus 22c postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

AMERICAN FABRICS, one of the best available magazines on Fabrics. Has as many as 50 to 200 swatches per issue. 4 issues per year. Articles on art, crafts, modern textile trends. Just \$12.50 per year. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

WARP AND WEFT, back issues for 1949, 1950, 1951, 1952, 1953. All mimeographed issues with samples. Regularly 25c each, reduced to close out at 2 for 25c. Not all issues available, but about 8 out of 10 for each year are available. Postage prepaid if 8 or more are ordered. *Warp and Weft*, 632 Santa Barbara St., Santa Barbara, California.

A MINIATURE SWEDISH SHUTTLE, 8" in length. Of hardwood, well-made. \$1.60 each, parcel post prepaid. Use them on sample looms such as your 8" Stucco. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

BOBBINS, BOBBINS, BOBBINS. A good hard wood bobbin, 3" long, imported from Sweden. 15c each, or 12 for \$1.50. Parcel post prepaid if 12 or more are ordered. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

WARPING PADDLES, of Rock Maple. 18 holes, paddle shaped to be held in your hand. \$2.50 each, plus 15c postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

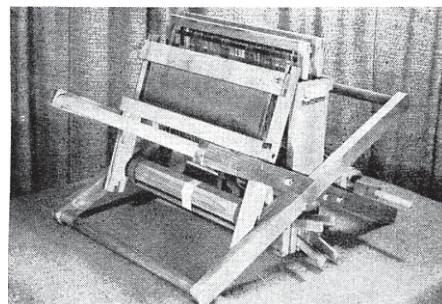
YARN SHOPS, suppliers and distributors. Try one of our classified ads. You'll find it well worth while. Write for advertising rates to: Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

MANUAL OF SWEDISH HANDWEAVING, by Ulla Cyrus. Just recently printed in English. Many Swedish techniques explained. Price is \$5.95 plus 17c postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

THE "CRUSADER"

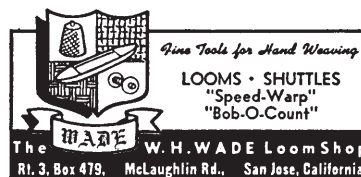
14" and 20" Table Model Looms

Four Harness — 1" Sectional-Jack Type
The Sample loom that has no peer



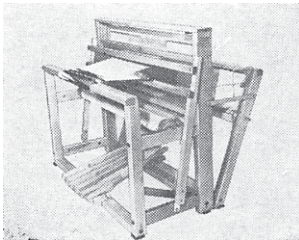
Constructed of Maple, compact, designed for strength, light weight and portability. Jack type, 6 in. weaving space, harnesses lock and release automatically. Wire staple sections on 1 in. warp beam. Firm, heavy, removable beater or change reeds. Choice of 10 or 15 dent, 400 steel heddles on 14 in., 600 on the 20 in. Shed will take a standard throw shuttle.

CRUSADER—14", \$42.50 shipping weight, 30 lbs.
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