

# **warp and weft**

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January, 1958



# warp and weft

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**Assistant Editors:** Robin Groff and Frederick Brown.

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## A Word from the Editor

Another year is now with us, and we of *Warp and Weft* hope that it will be a happy and joyous one for all of you.

Busy days these last few days before Christmas, as this is when the copy for this issue is actually being prepared.

With samples for future issues of *Warp and Weft* on 4 different looms here in the shop, you can see that there is quite a bit of weaving to do, and many interesting projects are forth-coming. We will have an interesting honeycomb weave for you soon, an unusual pattern for a modern bed-spread, another pattern for bed spreads or drapes in a traditional overshot, and some wool yardage for suits or coats; these are a few of the activities that will keep us busy in the months to come.

We would also like to extend an invitation to our *Warp and Weft* readers to let us know what they particularly want to see in their samples, and if there is anything that you feel we are missing and not covering properly. If you have a special pattern or design that you would like to see featured in *Warp and Weft*, please send us a sample and some details.

Also, we'd like more stories about the weavers from the different parts of the country, and also about the various weaving shops.

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Your ideas are appreciated, and we do hope that we hear from some of you about your special likes and dislikes.

We had a nice idea offered us by a subscriber the other day for a quite nice baby blanket, and it is one project that we also have planned for a future issue.

Plans for the multiple harness bulletin are progressing, and we hope that we can have the beginning date for this by our March issue. Remember, if you are interested in a bulletin featuring patterns for 6 to 12 harness looms, let us hear from you and have the names of other interested persons, that we might send out further information when we are ready.

RUSSELL E. GROFF, *Editor*

## This Month's Cover

A conventional honeycomb weave, using a linen warp, and a heavy linen as the accent thread to set off the recessed, honeycomb part of the fabric. I believe that the fine weft on the fabric was something other than linen, but am not sure of it. This particular fabric was quite a coarse one, and was set at about 12 or 15 threads per inch at the most. It makes a particularly striking (honeycomb) fabric in almost any media that is used.

## Book Review

One of the most interesting books to just come off the press is the new book, RUG WEAVING FOR EVERYONE, by Osma Gallinger and Josephine Del Deo.

It is an excellently planned book, very interesting and informative. It is well illustrated with pictures and drawings, and I feel, one of the most useful books on the subject of rugs that has ever come to our attention.

The preface particularly intrigued me, with the many reasons it gave for weaving

(Continued on Page 6, Col. 1)

No article on Weavers or Weaving Shops this month. I'm sorry, but the picture didn't arrive in time to get it to the printers.

## The Weaver's Library

During the past 6 months, several persons have written asking what books to purchase for the weaver who has a 4 harness loom. Therefore, I'm going to take this opportunity to list the books that I think would make a good basic unit library for the weaver who owns a 4 harness loom. I will list the books, and then give a little explanation of why these particular books were chosen, after the listing. I will also give the cost of each book with the listing.

1. INSTRUCTION MANUAL, \$3.00, H. Tidball
2. SHUTTLECRAFT BOOK OF AMERICAN HAND WEAVING, \$7.50, Mary Atwater
3. A HANDWEAVER'S PATTERN BOOK, \$7.50, Marguerite Davison
4. FOUR HARNESS HUCK, \$2.50, Evelyn Neher
5. WEAVING PATTERNS, \$6.95, Malin Selander
6. TEXTILE FIBERS AND THEIR USE, \$6.00, K. P. Hess
7. One or two more of the Swedish Texts, and I will list two herewith.
  - A. VI VAVER TILL HEMMET, \$3.75, Maja Lundbak
  - B. HANDDUKAR OCH DUKTYG, \$3.30, Gertrud Ingers

These are the books that I would recommend highly. Of course, if you wanted to specialize in certain specific weaving fields, such as rugs, or drapes, or mats, or upholstery, or linens, there would be added several names to the above list, depending upon the specialty that you have in mind.

Now to mention a little about these choices that are given above. First of all, the Instruction Manual, by Harriet Tidball, is an excellent manual for beginners, and for a basic background there is no better instruction manual.

The Shuttlecraft Book of American Handweaving, by Mary Atwater, is perhaps one of the most overlooked of all books, but one of the most practical. It has a very large amount of content, and perhaps sometimes it is hard to find the one item you are looking for, but the wealth of material in this book overcompensates for that.

A Handweavers Pattern Book, by M. Davison is one of the best pattern books available for the owner of a 4 harness loom. Devoted exclusively to the 4 harness loom, this book probably has more patterns, treadlings, ideas; in other words more variety than most of the other books. If it was a choice between books as to which to choose for your library, either this or the Shuttlecraft Book of American Handweaving would be the first choice.

Four Harness Huck is a specialized book on Huck weaves only, but it is so well presented, and the variety of possibilities on Huck is so great that this is perhaps one of the best buys in all the books. It gives you ideas for many texture weaves in particular that have a wide range of uses.

Weaving Patterns, by Malin Selander, is the Swedish book that has been just recently translated into English. This is an inspirational book, having many color plates which give good suggestions for color arrangements, and it also gives you another outlook on weaving, that of another country, and shows their approach to weaving.

Textile Fibers and their use, by Katherine Paddock Hess, is a truly good book for the serious weaver, who wants to study about the various threads, natural and man-made, that we use in weaving. It is considered an outstanding book on this subject, and is used by many different universities or colleges in their textile study courses.

The two other Swedish Texts that I listed are exceptionally nice, and have many more

(Continued on Page 6, Col. 2)

## UNCONVENTIONAL HONEYCOMB

A pleasing drapery fabric made in the honeycomb weave, with an unconventional use of weft materials.

### THREADING DRAFT:

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

### TIE-UP DRAFT:

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

1    2    3    4    A    B

### WARP:

A 20/2 egyptian cotton was used for warp, color *Nile*.

### WEFT:

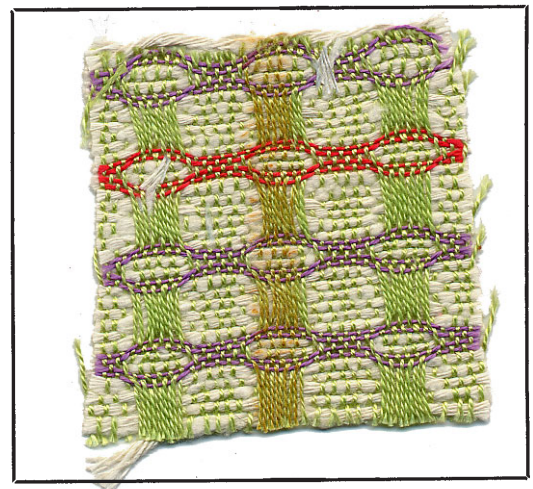
Two different kinds of threads were used in the weft. One was a heavy, white, sufortified rayon, and the other thread used was 20/2 egyptian Cotton in two colors, Violet and Begonia colors.

### REED USED:

A 15 dent reed was used, and the egyptian cotton was sleyed 2 per dent, or 30 threads per inch.

### TREADLING:

Treadle No. A, 20/2 Lavender  
 Treadle No. B, 20/2 Lavender  
 Treadle No. 1, white rayon  
 Treadle No. 2, white rayon  
 Treadle No. A, 20/2 Lavender  
 Treadle No. B, 20/2 Lavender  
 Treadle No. 3, white rayon  
 Treadle No. 4, white rayon  
 Treadle No. 3, white rayon  
 Treadle No. 4, white rayon  
 Treadle No. 3, white rayon  
 Treadle No. 4, white rayon  
 Treadle No. A, 20/2 Lavender  
 Treadle No. B, 20/2 Lavender  
 Treadle No. 1, white rayon



Treadle No. 2, white rayon  
 Treadle No. A, 20/2 Lavender  
 Treadle No. B, 20/2 Lavender  
 Treadle No. 3, white rayon  
 Treadle No. 4, white rayon  
 Treadle No. 3, white rayon  
 Treadle No. 4, white rayon  
 Treadle No. 3, white rayon  
 Treadle No. 4, white rayon  
 Treadle No. A, 20/2 Begonia  
 Treadle No. B, 20/2 Begonia  
 Treadle No. 1, white rayon  
 Treadle No. 2, white rayon  
 Treadle No. A, 20/2 Begonia  
 Treadle No. B, 20/2 Begonia  
 Treadle No. 3, white rayon  
 Treadle No. 4, white rayon  
 Treadle No. 3, white rayon  
 Treadle No. 4, white rayon  
 Treadle No. 3, white rayon  
 Treadle No. 4, white rayon

This is the end of one repeat. The treadling can be varied considerably, depending upon the individual weaver, but we were quite pleased with this one.

Also, we want to mention here now that this fabric was woven on a jack-type loom, and that the correct side of the fabric appeared as the underside on the jack-type. The same tie-up can be used for a counter-balanced loom also, and the right side will appear on top of the woven fabric instead of the underside as on the jack loom. Also, I might mention that some of the counter-balanced looms might not get a perfectly clear shed on this fabric, and thus they will have to be careful and put the shuttle through the right shed. The principle of the counter-balanced loom is that when two harnesses are pulled down, the other two are pulled up. On this particular fabric, you will pull one harness down, and three will raise. Because of the counter-balancing action of equal amounts always balancing equal amounts, or two harnesses balancing two others, on this fabric three harnesses will be raised, and one of these three will tend not to rise as high as the other two. Those persons with 4 treadle looms, will find this fabric easier to weave in many cases than those with 6 treadle looms, and this will depend upon the construction of the loom.

### **More About this Fabric**

First of all, we might point out something about this fabric that is very pleasing to us. The heavy white rayon that was used as weft is some that we twisted or plied ourselves on the twisting machine that was mentioned several issues back. We purchased some two tons of yarn about a year ago, and of this, about 300 lbs. of it was a fine rayon, single ply, called sufortified rayon. We could not sell this as it had some 8400 yards per lb. So, we took 8 ends of this or 8 cones, and plied it, and you can see the result in the heavy rayon, with about 1000 yards per lb.

### **Yarns Used in the Sample**

All the yarns used in this sample are available from Robin and Russ Handweavers, 632 Santa Barbara St., Santa Barbara, California.

that was used for weft in this project. It worked out very satisfactorily for this purpose, and will work out for many other uses I'm sure.

We called this fabric an Unconventional Honeycomb, because that is just what it is. In the conventional Honeycomb, you usually have one or two heavy threads that set off the following 8 to 16 threads of weft (fine) in a sort of pocket. The fine threads appear as the pocket or recessed part of the fabric, and the heavy threads separate the pockets, and stand out quite clearly in a wavy effect. In this fabric, we did just the opposite, that is use the heavy thread in place of the fine, and the fine thread in place of the heavy.

Also, notice that in the threading draft there are 20 warp threads, and of these, 10 are on harnesses 4 and 3 in one group, and 10 are on harnesses 2 and 1 in one group. You can either make these groups smaller or larger, depending upon the desired effect that you want to achieve, or you can for instance make one smaller and the other larger. It depends upon your personal interest and the effect you want as to how you arrange it.

Another thing that we want to mention is that many persons have admired the so-called "wrong" side of this fabric, saying that they would like it better for drapes than the right side. This is not always true, as in some cases, the weft thread makes the back appear much irregular or smoother, depending upon the kind and quality of the weft thread.

In weaving, I feel that if you are going to the trouble of weaving a fabric, of setting up a loom, etc., that it pays to use the best materials that are available.

We hope soon to give you another sample in warp and weft, featuring a conventional honeycomb weave, that you might compare the two, and then make your own personal preference.



## Cost of the Fabric

The warp was sett on the loom, 40" wide, and we used two pounds of the 20/2 Nile Egyptian cotton. We made a 13 yard warp from this 2 lbs. of cotton, and had about 1½ to 2 oz. of warp left over. This costs \$5.00 per lb., and thus the 13 yard warp cost \$10.00, or cost per yard was 77c.

For weft, we used 3 oz. of the 20/2 Egyptian Cotton in Begonia, and 6 oz. of the 20/2 cotton in Lavender. In the white sufortified rayon, we used almost exactly 5 lbs. We received slightly over 11 yards of fabric from the 13 yard warp. The sufortified rayon costs \$2.40 per lb. The cost listed below is the actual cost of each finished yard of the fabric.

Cost of this fabric per yard, \$2.25.

Another thing that we might mention, is that in the 13 yard warp of the 20/2 egyptian cotton, we did not have one broken thread, or one knot come loose in the whole length. In fact, it seems as though there were only 2 or 3 knots in the whole 13 yard warp.

A proper selvage can be a problem on this fabric. You cannot obtain a perfect selvage on this fabric, and the best thing would be to have perhaps 8 threads on each edge threaded into a twill. Because of the fact that your harnesses are working individually on this weave, you cannot have a perfect selvage.

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### BOOK REVIEW—Continued

rugs. The fact that it mentioned it as being a challenge to experienced weavers, that it is a good field for a weaver to specialize in, and the reasons for this were certainly understandable and appealing.

There is a short history presented as to the evolution of the rug, which is both interesting and informative.

There are chapters devoted to the Oriental Pile or Knotted Rugs, to the Scandinavian Pile or Flossa Rugs, to Fluff Rugs and Chenille Rugs, to Tapestry Rugs, Navajo Rugs,

Soumak Rugs, and to some of the more traditional as Warp Faced Rugs, Log-Cabin and Basket-Weave Rugs, Weft-Faced Rugs, and many others.

What is interesting is the complete detailed instruction that is given for these many varieties of rugs.

Have you woven a rug in a Bronson Weave, or a rug in a Summer and Winter Design, or a rug in an M and O's technique? These and many others are thoroughly explained, and the threading drafts for all are given, with the materials that were used in each of these different kinds and types.

One of the most interesting chapters in the whole book is the last one, which is titled "Helpful Hints for Rug Weavers." The title is valid, as there are many, many helpful hints, that are both time savers and material savers, etc.

I think that this book does offer a challenge to the experienced weaver, and to the amateur weaver also. It is written in a language that a beginning weaver can understand.

I think that if there were a choice of books for a weaving library, that I would include this one in mine. I think that perhaps this is because I've had a chance to thoroughly go over and see the actual content.

*Title:* RUG WEAVING FOR EVERYONE

*Author:* Gallinger and Del Deo

*Publishers:* The Bruce Publishing Co.

*Cost:* \$6.50 plus postage.

*Available:* The Bruce Publishing Co. or from Robin & Russ Handweavers.

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### THE WEAVER'S LIBRARY—Continued

color plates. One of them, Vi Vaver till Hemmet, specializes in upholstery and drapery, while Handdukar och Duktyg specializes on table linens, mats, and napery in general.

There are many other excellent books that are available. And there might be much discussion by the various weavers as to whether the ones listed herewith are the best choice that is possible. Remember, that this is a personal choice, and that we do realize the value and content of the other books, but if a choice has to be made, this would be ours.

## 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.

**SYLMER**, new water, spot and stain resistant finish will keep your handwovens new looking longer with less care. 75c yd. Write to: Countryside Handweavers, Helen & Earle Slason, 5605 West 61st St., Mission, Kansas.

**SPUN SILK WARP**, size 5/2, 4200 yards per lb. Smooth, high luster, strong silk, beautiful quality. \$7.00 per lb. Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, Calif.

**SILK NUB, NOIL YARN**. A nice nubby texture silk, about 7200 yards per lb. Good for textured wefts. On spools of 1/2 to 3/4 lbs. each. Price \$3.20 per lb. Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, Calif.

**SINGLE PLY, FINE SILK WARP**. A warp twist silk, with 11,000 yards per lb. It has a tight twist, and some people find it hard to handle because of this twist. A dull finish silk, on spools. \$4.00 per lb. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

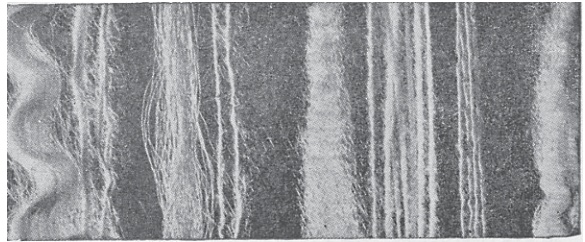
**LOOM FOR SALE**, a 36" weaving width, Oak Loom, specially made, counter-balanced. For further information, contact Mrs. S. Tymstra, 910 Palomar, Ojai, Calif.

**LOOM FOR SALE**, a 45", 4 harness Binder Loom, made of maple. Extra heddles, and 4 extra harnesses for this loom. Mrs. C. F. Broad, 710 California Ave., Santa Barbara, Calif.

**A TWO HARNESS TABLE LOOM**, the Terri Jean, made of Hardwood, 400 heddles, 15" weaving width. Excellent for children, for shut-ins or invalids. A reasonable price at \$24.50 plus shipping. Can be shipped via parcel post. Dom's Loom Shoppe, 14901 East Clark Ave., La Puente, Calif.

**LINEN RUG WARP**: size 9/3, with 900 yards per lb. \$2.40 per lb. On 1/2 lb. spools. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

**BLEACHED, HEAVY SLUB LINEN**. On spools of approximately 1/2 lb. each. 400 yards per spool. Beautiful in heavy mats, in drapes and upholstery. \$2.40 per lb. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.



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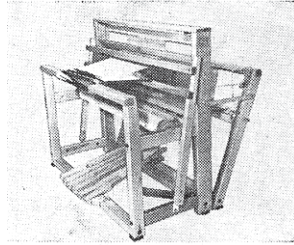
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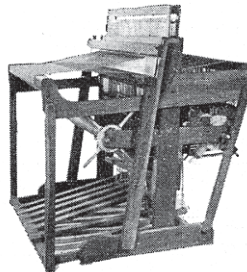
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