



warp and weft

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Volume XI No. 4

May, 1958

A Word from the Editor

We will devote a few lines here to the *First Annual Southern California Handweavers Conference*.

Those who attended will certainly agree that it was a particularly outstanding conference, especially for a first effort.

I particularly felt that the fashion show was the most outstanding one that we have ever seen. One item about the fashion show that surprised us was the amount of metallic that was featured, particularly in the women's fashions. The tailoring and make-up of these fabrics seemed to be of very high standard, and of course, this helped much in making the fashion show such a success.

Some of the guild booths were of outstanding quality, and others were not quite as well done. However, we did hear many persons saying that now they would know what to do for next year, and that their exhibits would be much better the next time.

One result of this that is noticeable to us is the fact that our local weaving guild is working on its exhibit for next year.

The ribbon winning fabrics were outstanding ones, and we were most happy to see that Mr. Brown of our studio won one on a skirt that we planned together, called "Skyscraper Fashions."

The day that we mail this particular issue to you, we will be taking part in the Northern California Conference in Santa Rosa. We hope to have some more for you about it.

RUSSELL E. GROFF, *Editor*

This Month's Cover

Our exciting cover this month is the story of one of the fabrics displayed at the first Southern California Handweavers Conference. It is modeled by the weaver and designer of this fabric, Marie Walling.

The fabric for the outfit was woven on a 45" jack-type loom. The warp was a solid Rusty Brown color in 7/2 Douppioni Silk, sett at 24 threads to the inch.

A 12 dent reed was used, and this was sleyed 2 dents per inch. A rose-path threading draft was used.

The treadling was (1-2) (3-4) (2-3) (1-4) repeated over and over.

The beige (rose beige) 7/2 Douppioni silk was used for weft in the dress, and three (3) shuttles, one in black, one in rust, one in beige, were used consecutively for the coat.

The "thing" as Mrs. Walling calls it (we might refer to it as a shoulder cape) was woven with the same 7/2 silk in stripes of varying width.

The "thing" is not a stole, but may be carried as a stole when not wearing it. It may be woven with any design — Mrs. Walling choosing stripes in varying widths. It is made by weaving 25" of material, plus 5" for a collar. The 25" piece of material is folded in half, and each selvedge side is sewed for 7" in from the ends, thus making the sleeves. The collar was lined with Pellon to give it body, and sewed to the center of one side.

(Continued on Page 5, Col. 2)

Weavers and Weaving Shops

This month, instead of an article about a weaver or shop, we wanted to share with you an article about ECCLESIASTICAL WEAVING. This information comes to us from a subscriber who has been doing much of this type of weaving.

When one plans to do any type of Ecclesiastical Weaving, they must keep in mind that most churches abhor too much fanciness that so many weavers feel is the due of the church. One should inform himself as to the correct liturgical requirements.

The one type of this weaving which Mrs. Nelson specializes in is the "fair linen."

There are only four denominations who can use this because they are the only ones who have a Liturgy which permits an altar proper. These four denominations are Lutheran, Episcopalian, Roman Catholic and Greek Orthodox. This fair linen is the white cloth placed upon the altar for the service or for Mass. With the exception of the Roman Catholic, it must be liturgically correct. It must have five crosses, representing the five wounds in the body of Christ. For centuries, these crosses have been embroidered, but this leaves a raised section which sometimes causes an unevenness and perhaps causes candlesticks and chalice to overturn with very unhappy results. The Roman Catholic Church, as a rule, prefers some other design than the cross on their white cloths.

In order to weave such a cloth, one must be a very careful weaver, because the edges lengthwise must be perfect as they are not hemmed. Also, before starting such a project, one must have certain measurements, as every altar seems to have different dimensions. You should check the width, length, and length from floor on each end.

Mrs. Nelson, who sent us this information, stated that they liked to use a 20/2 bleached white linen, and sett it at 24 threads per inch. She likes to use a 6 harness

Atwater Lace, but a Swedish Lace could be used also.

Here is the general plan for such a "white cloth."

- A. 30 ends plain on harnesses 1 and 2 for outside edges
- B. Unit A, 5 times
- C. Unit B, 5 times
- D. Unit A, 5 times
- E. Then follows a section of plain weave on 1 and 2
- F. Then, the center cross in Unit C, 7 times
- G. Unit D, 7 times
- H. Unit C, 7 times
and then repeat this in reverse to the other side

Usually a cloth of this type seems to have a cross in each of the 4 corners and the center cross seems to be a little larger.

One should calculate the overall number of threads which must be divisible by 6. Set aside the number of threads needed for the crosses and divide the remainder between the crosses and the outer edges.

The cloth must be woven the length of the altar, allowing around 10% for shrinkage, and also allowing additional warp for the drops from each end of the altar to the floor. Churches vary in their wishes regarding the drop. Some want it half-way and others like it within a few inches of the floor. You must find this out before starting the project. Also, she uses a 2" hem at each end.

In regards finishing this fabric, she refers us to an article in *Handweaver and Craftsmen*, Fall, 1953, page 32, Volume 4, number 4.

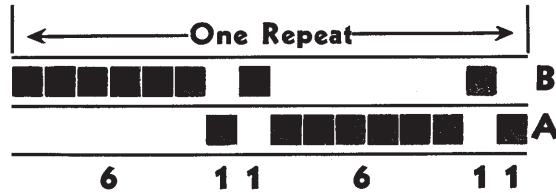
Some other suggestions for ecclesiastical

(Continued on Page 6, Col. 2)

Summer and Winter

An interesting adaptation of a Summer and Winter weave for use in table linens and mats, as well as being an interesting weave for bed-spreads and upholstery.

THREADING DRAFT:



The above threading draft is a profile draft for this particular Summer and Winter Weave.

There are two blocks to this pattern, the A block and the B block.

The A block consists of four (4) threads that are threaded in sequence in this manner: 1, 3, 2, 3.

The B block consists of four (4) threads that are threaded in sequence in this manner: 1, 4, 2, 4.

Thus, the above threading draft consists in all of 16 blocks (A and B) or 16 times 4 or 64 threads in one repeat of the draft. Here is another way of explaining how to thread this draft.

DRAW IN YOUR PATTERN AS FOLLOWS:

1. A block—one time, 4 threads
2. B block—one time, 4 threads
3. A block—six times, 24 threads
4. B block—one time, 4 threads
5. A block—one time, 4 threads
6. B block—six times, 24 threads

One repeat consisting of 64 threads

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

WARP:

A 24/3, natural, unmercerized egyptian cotton, with 6,720 yards per lb. Available on ½ lb. spools.

WEFT:

A. The pattern thread was a 10/3, mercerized bleached white cotton, available on 600 yard spools.

B. The tabby thread is a luster silk, slightly slubby or textured. It has 11,000 yards per lb. and is a size 14/1 spun silk.

REED USED:

A 16 dent reed was used, and it was double sleyed, two ends per dent or 32 threads per inch.

Sample on next page.

Please note on this pattern that the tabby or plain weave treadles are the Treadles lettered A and B. Treadles 1, 2, 3, 4 are the pattern treadles.



TREADLING SEQUENCE:

"A" BLOCK

Treadle No. 1—10/3 cotton
Treadle No. A—14/1 silk tabby
Treadle No. 2—10/3 cotton
Treadle No. B—14/1 silk tabby

"B" BLOCK

Treadle No. 3—10/3 cotton
Treadle No. A—14/1 silk tabby
Treadle No. 4—10/3 cotton
Treadle No. B—14/1 silk tabby

The treadling sequence is exactly the same as it is threaded

Treadle A Block—one time
Treadle B Block—one time
Treadle A Block—six times
Treadle B Block—one time
Treadle A Block—one time
Treadle B Block—six times
Repeat as desired.

We could write out the full 64 threads in one repeat of the pattern, but we think that it is just as easy to understand as it has been given.

More About this Fabric

This is a particularly good pattern to use in drapes and upholstery. You can change your pattern quite easily using various repeats of the A and B blocks.

The Summer and Winter weave has also been traditionally done in many of our colonial type bed-spreads.

The pattern float is very short, and because of this, it is particularly effective in upholstery patterns.

Cost of the Fabric

Warp of 24/3 natural Egyptian Cotton which is not mercerized is \$3.50 per lb., and it comes on 1/2 lb. spools. We set up a 15 yard warp, 40 inches wide, and it took in all 3 pounds of warp, for the 15 yards. Thus, the 15 yard warp cost 3 x \$3.50 per lb., or \$10.50 in all. Breaking it down even further, the warp came to 70c per yard of 40" width material.

For weft in this 15 yards, we used 10 oz. of the 14/1 white luster silk and 6 1/2 spools

of the 10/3 cotton in white. Thus, the weft cost in all was:

Tabby—10 oz. silk, \$2.20

Pattern—6 1/2 spools 10/3 at 79c each came to \$5.07 for the same approximate 14 yards of finished fabric.

Warp Cost per yard	70c per yard
Weft Cost per yard	48c per yard
Total Cost per yard	\$1.18 per yard

We were particularly pleased with the color of the finished sample fabric and hope that you enjoy it as much as we did.

The 24/3 natural egyptian unmercerized cotton warp is exceptionally strong. It has a little more twist than most threads, but was easy to weave. I don't think that we had one broken thread in the entire 15 yard warp.

After finishing the weaving, we washed the fabric and steam pressed it, to see if there was more shrinkage in the 24/3 cotton than the 20/2. We wanted to check this because of the fear we had that the 24/3 would shrink in length. However, we had these fears to no avail.

THIS MONTH'S COVER—Continued

Incidentally, we might mention that Mr. Walling took the photographs for our cover, and we feel that he did an outstanding job.

We want to also mention that Mr. and Mrs. Walling have a weaving shop located in North Hollywood. They do a great deal of custom weaving for men's sport coats and feminine apparel designed expressly to order. They also weave and sell skirts, stoles, hood scarfs, place-mats and pocketbooks in their shop. They also make some upholstery, drapes and casement cloth.

If you are ever North Hollywood way, you might like to stop in and visit their shop. It is called:

Marie Walling, Craft Hand Weaving
4409 Bakman Avenue
North Hollywood, California

Book Review

A new book and an exciting one that has just become available is Berta Frey's "*Designing and Drafting for Handweavers*."

This book is intended for the weaver who knows and understands how his loom works, or in other words, for the weaver who is not a beginner.

There are many interesting chapters in the book. One such chapter is devoted to weaving on paper, and to teaching you how to take a fabric, and from the fabric, work out the threading and tie-up draft, or the pattern used.

After cloth analysis, there is a chapter devoted to tabby or plain weaving, with many ideas given for the use of tabby or plain weaving in textured and colored fabrics.

Another chapter is devoted to twills and their variations.

The book is written in an easy-to-read-and-understand language, with all directions seeming to be clear and concise.

Her chapter on the theory of blocks and block designs and patterns is one approach that few weavers use in designing. This should be a stimulating chapter to most of us.

The following chapters are devoted to specific classifications of weaves, for four (4) harness looms. The first chapter is on M's and O's, and this particular pattern is thoroughly explained so that the average weaver can understand it.

There are chapters devoted to the Spot Bronson, Lace Bronson, Summer and Winter Weave, Crackle Weave, and Colonial Overshot.

The last chapter, titled "Two Themes with Variations," is an explanation of how a pattern might be woven in several different techniques, with examples of all of these given. It leaves with you much food for thought in the designing of your next fabric.

Well illustrated throughout with black and white drawings and photographs, I think that you, the average weaver, will benefit and profit by reading about and applying some of the ideas contained in this book.

TITLE: *Designing and Drafting for Handweavers*

AUTHOR: Berta Frey

PUBLISHERS: The Macmillan Co.

PRICE: \$6.95

AVAILABLE: Robin & Russ Handweavers
or The Macmillan Co.

This Month's Sample

One more note that we forgot to include with the sample information.

If you plan on setting up this pattern, you will have to remember to balance your pattern on the last repeat of your set-up. Thus, after repeating the pattern as given over and over, when you are near the edge of your set-up, you will have to add as follows, the following listed blocks to have your pattern balance and be the same on both the left and right selvedge sides.

Add: 1 repeat of A block
1 repeat of B Block
6 repeats of A Block
1 repeat of B Block
1 repeat of A Block

Thus, if you plan mats, table-cloths, etc., your pattern will be balanced with this addition.

ECCLESIASTICAL WEAVING—Continued

weaving are baptismal napkins, dossal cloths, superfrontals, lecterns, materials for cassocks, stoles, and burses. The field seems to be unlimited but the basic thing to remember is to keep the design in good taste and liturgically correct, and to use the best materials available.

Another fabric that can be woven for the church is the veil for the tabernacle. This should be woven of white or off-white silk in some sort of small overshot or brocaded design. For some seasons of the year, one can have a fine gold thread in the background.

If you are ambitious, you might even weave a fine rug for the altar floor, but the liturgical requirements here are very strict.

For all this information, we are indebted to Mrs. Cornelia W. Nelson of Whistler-Nelson Weavers, 2222 South 5th St., Omaha 8, Nebraska. Let's all give her a vote of thanks for being so kind as to put all this information together for us that we might share it with our *Warp and Weft* readers.

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.

LOOM FOR SALE. A 20" Structo, 4 harness table loom, almost new, 15 dent reed and extra warp beam for ready warped spools. Also, table for loom. For further information, contact Mrs. I. G. King, 6426 Willard Ave., San Gabriel, California.

SPECIAL OFFERING: Packaged threads for tapestry techniques or pattern weaving. 1 to 2 pounds—bobbed for use. \$2.00 plus postage cash with order. Michigan orders add sales tax, prompt delivery. Hartland Area Crafts, P.O. Box 53, Hartland, Michigan.

SMOOTH, GLOSSY SILK WARP. A new beautiful silk warp, size 12/3, with a high gloss, in the natural silk color. 3 ply and very strong for warp or weft. About the same size as a 20/2 cotton. Available on 1/2 lb. spools, 9,000 yards per lb. Use it for warp at 30 or 32 or 36 per inch. Price is \$8.00 per lb. or \$4.00 per 1/2 lb. spool. Postage extra, and the amount is limited. Free sample if desired. **ROBIN & RUSS, 632 Santa Barbara St., Santa Barbara, California.**

RAMIE: size 20/2 bleached white, on spools or cones. 3,000 yards per lb., excellent for warp or for weft. \$3.20 per lb. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, California**

WARP AND WEFT BINDERS. Made with name 'Warp and Weft' in gold leaf on the cover, and with Chicago Screws, to help in adding the current issue of *Warp and Weft*. Will hold 3 years of *Warp and Weft*. Binders are \$2.75 each, postage prepaid. **Warp and Weft, 632 Santa Barbara St., Santa Barbara, California.**

LINEN AND ACETATE COMBINATION. A linen and acetate combined together. Pink linen with a white acetate nub at intervals. 2500 yards per lb., and just \$3.50 per lb. Use this as weft in skirts over a 20/2 egyptian cotton warp. Also available in blue with a white acetate nub. Light blue in color. Several customers have knitted dresses of this, and they are quite beautiful. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.**

NATURAL LINEN BOUCLE, with a white rayon unusual twist. Heavy, with 950 yards per lb. \$3.50 per lb. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.**

NYLON BUCKET BAGS, with a removable insert for easy washing. \$2.75 each, plus postage. Available in white, white and black, white and aqua, white and pink, white with gold, red and white, and beige and white. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.**

BAG TOPS, scissors type, with a black plastic handle. Very nice, and they have an approximate 4" x 4" opening when opened wide. \$1.50 plus postage. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.**

SPEE-DEE, a rubber base cement for cementing broken warp threads together. Will dry in one minute, and the mend is stronger than the actual thread in most cases. Small bottle is 50c each, plus postage. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.**

9/3 RUG LINEN, a nice quality linen with approximately 850 yards per lb. It is on 1/2-lb. spools, and is just \$2.40 per lb. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.**

IMPORTED, 10/2 LINEN, ECRU IN COLOR. This nice quality Belgian Linen is on approximately one-pound spools, and is extremely reasonable at the price of \$2.80 per lb. Ecrú in color, 1,500 yards per lb. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.**

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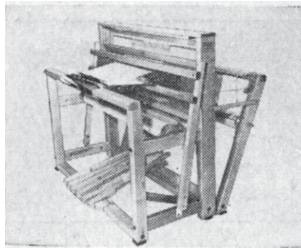
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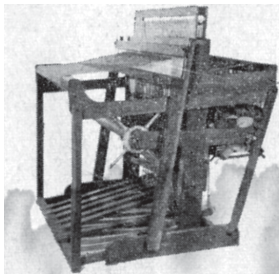
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