

# **warp and weft**

Vol. XI, No. 6

June, 1958



## warp and weft

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

**Subscription:** \$2.75 per year.

**Back Issues:** 30c each, plus 2c postage.

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Brown.

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### A Word from the Editor

This past month has been a particularly busy one, what with the Weaving Conference in Santa Rosa, deonstrating weaving to a group of "Brownie" scouts, giving a one-day workshop in Santa Ana, California, demonstrating to one of the 4th grade classes in a Santa Barbara Shcool, a trip to Sequoia National Park and camping at Three Rivers California, etc.

We particularly enjoyed the Northern California 6th Annual Handweavers Conference, and thought that it was handled very well. Almost all of the fabrics displayed were of outstanding quality, and were certainly displayed with care and planning. There were 49 booths at this conference, and I believe of these, that 25 of them were guild booths, and 24 of them were commercial booths.

We wish that all of *Warp and Weft* subscribers could experience one of these conferences, as they are such a stimulus to go home and do more weaving and better weaving.

Actually, there was so much good weaving on display at this conference, that to me, it was quite amazing.

Many of the booths were extremely well planned, and the one that took my eye in

particular was that booth of the Stockton Weavers Guild I'm hoping we will be able to obtain a photograph of this and other booths, but as yet, no pictures have been forthcoming, except for a few that we had a friend take.

When I demonstrated weaving to a fourth grade school class, they were interested particularly in the way some of the Mexican weaving is done. The only thing that I could think of at the moment to show them, was one of the varieties of Mexican Lace. It certainly was fun, about one week later to receive a letter from each of the 4th graders telling us how much they enjoyed learning how the Mexicans weave.

Our trip to Sequoia National Park was certainly an enjoyable one. It was just on a week-end, but we drove all night so that we would have all of Saturday, and part of Sunday to explore the park. We found about two to three feet of snow drift in among the Sequoia trees, and this made our hikes particularly pleasant. Then, you should have seen us swimming in one of the smaller streams, which was a direct run-off from the melting snow about 2,000 feet above. It was hard to get in the water, but was certainly invigorating.

Well, back to weaving, so that we can take this copy to the printers today.

RUSSELL E. GROFF, *Editor*

### This Month's Cover

The cover this month is one of the fabrics on display at the 6th Annual Northern California Handweavers Conference this past May.

This fabric was one part of a display from the weaving guild in Hawaii, and probably could be classified as a Room divider or a Wall hanging.

The heavy fiber is I believe palm frond cut up into fairly uniform widths. I'm not

(Continued on Page 3, Col. 2)

## Weavers and Weaving Shops

This month, instead of an article about a weaver or shop, we want to share with you an article from the *Contemporary Handweavers of Texas* monthly bulletin, in their May 1958 issue.

This article is entitled: "*Fun With Overshot*," and is by Alena M. Reimers, whom you will remember as having a folio out entitled: "*Ways to Weave Overshot*." I'm sure that you will enjoy what Mrs. Reimers has to say about this.

The first weaving in overshot should be in the traditional manner — woven as drawn in, in other words, every threaded unit exactly squared. To bring out the beauty of the pattern the warp and tabby should be fine cotton in natural or white or light neutral, while the pattern weft should be a fine wool or loosely spun cotton in color.

In the hundreds of drafts available one can always be found which will be best suited to the purpose for which it is to be used.

Much has been written on how to weave overshot, nearly all text books and manuals cover the subject. However, Harriet Tidball, in her correspondence course, and her *Beginners' Manual*, explains and teaches overshot in its true sense.

We are limited only technically as far as the result is concerned, but there are no limitations as to color and texture. However, we will concern ourselves only with technique.

Let us remember that our loom is threaded with an overshot pattern of any choice and we do not change the threading, we achieve the results in tie-up changes only.

One very interesting weave achieved from an overshot threading is to weave as though the loom were threaded to a bronson lace. Take any bronson tie-up found in any book and weave on the overshot threading. Little lace blocks will appear where certain blocks appear in the draft. Certain drafts lend

themselves to this technique more than others. Of course, this is a one shuttle weave and weft should be the same as the warp.

Another interesting lace effect is the one originated by Dorothea Hulse which she calls Mystery Lace. This is done by selecting one unit of the draft such as 1 and 4 and weaving that unit only, starting with the pattern and alternating the two tabbies, continue always using the same unit in any one piece of weaving. This will give an effect of columns. The shadow weave is another interesting and effective way to weave overshot. It is simply exchanging the pattern weft and the tabby yarn. In other words, the tabby is woven with the heavier colored yarn while the pattern is woven with material like the warp.

One can also weave overshot as summer and winter, using the traditional summer and winter tie-up either in pairs or singly.

There are many other ways of weaving overshot ; to name a few, honeycomb, Italian manner, opposites, 2-2 twill, 1-3 twill and 3-1 twill and many others. If you are just a little tired of weaving overshot in the traditional manner why not be adventurous and try something a little different, perhaps the result will be very interesting and certainly you will have fun with overshot.

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### THIS MONTH'S COVER—Continued

sure of this, if it is exactly this material, but it is one of the native fibers of Hawaii. I particularly enjoyed this piece as it is one of the few that I have seen which utilized a pattern to make it more attractive. I liked the way the fiber was put in so that the warp threads seemed to appear as a part of the pattern, as it crossed the fiber.

We have several other photographs from this conference that we will share with you, and then, we hope that we can refer to this one with more knowledge at that time, particularly as to who wove it, etc.

## A LINEN CROSS

This is a multiple purpose fabric with several uses in mind. It could be used in Ecclesiastical Weaving, in Christmas Cards, and in Book Marks to name just a few uses.

### TIE-UP DRAFT:

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

### THREADING DRAFT:

	<b>B.</b>	<b>C.</b>	<b>B.</b>	<b>A.</b>
4.	X X		X X	
3.		X X		
2.	X	X	X	X X X X X X X X X X
1.	X X X	X X X	X X X	X X X X X X X X X X
	3 times	3 times	3 times	1 time

### THREADING SEQUENCE:

- A—one time, 18 threads
- B—3 times, 18 threads
- C—3 times, 18 threads
- B—3 times, 18 threads
- A—1 time, 18 threads

The above is the threading sequence for the book-marks. In all, it is 90 threads or 3" width on the loom. You could make it a little wider or narrower as you wish by either adding or subtracting threads from the A block of 18 threads.

### THREADING SEQUENCE—for Full Width of Loom

- A—1 time, 18 threads
- B—3 times, 18 threads
- C—3 times, 18 threads
- B—3 times, 18 threads

Repeat this over and over, and then be sure, on the opposite side of the loom from which you start threading, to add an A unit of 18 threads, so your fabric balances on both edges.

### WARP:

A 50/4 natural Irish linen warp was used. It has 3,750 yards per lb., and comes on 1/2 lb. spools. It is priced at \$4.50 per lb.

### WEFT:

The weft was a 1/64 supported gold metallic. This comes on spools of slightly over 2 oz., and is \$1.75 per spool.

*Sample on next page.*

### TREADLING AS FOLLOWS:

- Treadle No. 3, 1 time
- Treadle No. 1, 1 time
- Treadle No. 3, 1 time
- Treadle No. 1, 1 time
- Treadle No. 3, 1 time
- Treadle No. 4, 1 time

### REPEAT THIS TREADLING 5 TIMES

Then

- Treadle No. 3, 1 time
- Treadle No. 2, 1 time
- Treadle No. 3, 1 time
- Treadle No. 2, 1 time
- Treadle No. 3, 1 time
- Treadle No. 4, 1 time

### REPEAT THIS TREADLING 2 TIMES



Then

Treadle No. 3, 1 time

Treadle No. 1, 1 time

Treadle No. 3, 1 time

Treadle No. 1, 1 time

Treadle No. 3, 1 time

Treadle No. 4, 1 time

#### REPEAT THIS TREADLING 2 TIMES

Then, alternate treadle No. 3 and then treadle No. 4, for 14 threads

End of One pattern repeat.

I might mention that your treadling might vary from this in that you might have to repeat one of the units say 6 times or 3 times or varying more or less, to make the cross appear as you would like to have it. Some might like the top or bottom of the cross a little longer or shorter, and this is according to individual preference.

#### REED USED:

A 15-dent reed was used, and the 50/4 linen was double sleyed or sett at 30 threads per inch.

### More About this Fabric

First of all, let us say that the idea for this fabric was from a sample woven by Ruth B. Wheeler of Eugene, Oregon. Mrs. Wheeler's sample was woven into a book mark. As it was only about 3 inches wide and about 7 to 8 inches long, it was a much firmer woven fabric than our sample. I'm sure that most of you realize that you can weave a fabric much firmer when it is only 2 to 5 inches wide, while the wider fabric will never be quite as firm unless you deliberately beat it much tighter or harder than the narrow sample. I thought that it was a very nice idea, and that it would make a nice gift idea of a very small woven project, and thus I wanted to present it because of this. It is usually very hard to find a small weaving project that is practical, that should be fairly easy to sell, inexpensive to

make, etc., and thus you can understand our choice.

This immediately gives us an idea for another use, and that is in Christmas cards. This fabric could be used in a cut-out in a Christmas card, and in place of a photograph or scene, you could use this cross as a symbol of the whole thought and theme behind the Christmas season.

Then, while this was on the loom, we discovered a great deal of interest in this fabric by many weavers. Many of them suggested that it might be used in an Ecclesiastical fabric of some kind, and we agree, and want to suggest it for this use. I would suggest that you check with your local church, but think that it could possibly be used as an Altar Cloth, and possibly for many other different uses.

And then too, I think that it might have many other uses in the home, and the pattern could be adapted to the use. Of course most of you recognize that this is a Bronson Lace, or an Atwater Lace, as many people call it now.

I think that something like this would be very pretty in the panels of a folding 2 or 3 or 4 panel screen. It would be very effective in a wall hanging, or in a room divider, and numerous other uses.

My feeling is that the linen enhances the metallic, while other fibers might not do this. Why not let us know what you think about these ideas, and how you have used this particular type of weave, other than in place-mats or table-linens.

We might also mention that we tried many other weft threads in linens, trying a 40/2 linen, a 50/2 linen, a 10/2 and a 20/2 linen before we were satisfied that we liked the metallic best of all. We tried quite a few colors in these linens, and we even wove some 4 yards of it using a 10/2 linen in a light blue. Still unhappy after weaving 4 yards, we went back to the metallic, and decided that this was the most appropriate. I think that the linens might be more satisfactory in the narrower pieces of 3 to 6 inches in width than they are on a full 40-inch width fabric, as they will pack in tighter, and thus the colors would stand out better.



## Cost of the Fabric

For a 15-yard warp, 40 inches wide, 30 threads per inch, we used 5 lbs. of the 50/4 natural linen warp. Breaking it down to cost per yard, this comes to \$1.50 per yard.

For 12 yards of weft in the metallic, supported, we used 6½ spools of the metallic supported, and then breaking down the cost per yard, the weft came to \$.95 per yard.

WARP COST PER YARD.....	\$1.50
WEFT COST PER YARD.....	.95
	<hr/>
TOTAL COST PER YARD.....	\$2.45

## Book Review

One of the more interesting and specialized publications to come out lately is a brochure or actually a work-book titled: "Warp and Weft From Tibet," by William A. King.

Remember in December, 1957, in Warp and Weft, we told you about Mrs. Edith B. King and her Tibetan Rug Weaving, and her experiences as a missionary in Tibet.

This book is unique in that it gives you the complete details about how you could build yourself one of the Tibetan Rug Looms in either a lap model or a floor model.

Then, going into clear and specific detail, it tells and illustrates how you set up one of these looms, and then how to actually begin weaving on one of the same looms.

There are many, many clear line drawings of every possible step, and I think that it is beautifully done, so that you will not have any mishaps, if you follow these instructions completely.

Then the complete sequence of weaving operations is given and this also is quite clear.

There is a section on binding the rug, repairing the warp threads if any break, and then a few pages on Motifs.

For one specific type of weaving, I feel that this is one of those books that is self-explanatory. I might mention that the layout, drawings, and explanation of this was all written by Mr. William A. King, son of Mr. and Mrs. Earl L. King, who were the missionaries in Tibet.

*Name:* "WARP AND WEFT FROM TIBET."

*Author:* William A. King.

*Cost:* \$3.00 each, plus \$.08 postage.

*Available:* Mrs. Edith B. King, 122 Second Ave., Chula Vista, Calif., or Robin & Russ Handweavers.

## A Second Book Review

Many of you have purchased and enjoyed the first edition of "Miniature Patterns for Handweaving" by Josephine Estes. She has now another set of 24 of these miniature patterns available. These are all entirely new and different than the first 24.

There is a black and white drawing of each of the 24 patterns, and in some cases, there are two or three alternate treadlings given, with a draw-down of these also.

Such patterns as Tiny Wheel, Whig Rose in Miniature, Marigold, Lover's Knot, and others have been reduced from the bed-spread pattern that you usually associate them with.

The complete threading and treadling is given for each of these patterns, and there is usually some comment about each of these.

Published in the same form as previously, this new edition is of great interest to those who enjoy miniature overshot patterns and weaving.

*Title:* "Miniature Patterns for Handweaving."

*Author:* Josephine E. Estes.

*Cost:* \$3.00 plus \$.08 postage.

*Available:* Either from Miss Estes or Robin & Russ Handweavers.

## 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 MEASURER AND COUNTER**, with a reset counter that you can turn back to zero after winding each spool. Light weight, easy to handle, measures accurately. Reasonably priced at \$16.75. Ramona Looms, Inc., 14901 E. Clark Ave., La Puente, Calif.

**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.

**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.

**ADAPTORS:** for the Mattson Swedish Hand bobbin winders. These are tapered sleeves that fit on the shafts of the Swedish Winder so that you can use larger bobbins, spools, etc. on the winder than it will ordinarily take. Made so that almost any spool or bobbin will fit. \$1.00 each. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

**CORRECTIVE HEDDLES:** or Snap On or Repair heddles as they are often called. To help you correct mistakes without rethreading the whole loom. Available in 6-, 8-, 9-, 10-, and 12-inch lengths. Price is \$1.00 per dozen. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

**WEAVOL:** A special Warp dressing for troublesome warps. Especially effective on weak warps, and on singles linens, and on wool and cottons and silks that aren't too good warp threads. Price is \$1.00 per can, plus postage, and one can is enough for 15 to 25 yards of fabric. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

**LIGHTWEIGHT FLY SHUTTLE OR SHAMBOW** type shuttle, without metal strips on each end. Beautifully made. About one-half the weight of the regular fly or shambow type shuttle, and about 2 to 4 inches shorter. Price is \$5.00 each, and bobbins are \$.20 each. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

**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.

**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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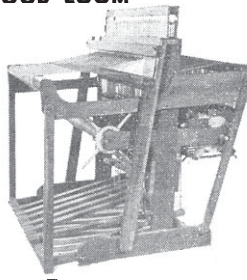
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