



warp and weft

Vol. XI, No. 10

December, 1958

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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 3c postage.

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Santa Barbara, California.

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Brown.

Volume 11, No. 10

December 1958

A Word from the Editor

Before we mention anything else, let us wish all of you the *Happiest Holiday Season Ever*. It will be perhaps a week to two weeks before Christmas when you do get this, but actually it is prepared for the printers about 2 weeks before Thanksgiving, so I'm afraid that the Christmas spirit hasn't yet reached us.

We will have a Sierra Club Camping trip for one of the week-ends before Christmas that will be particularly enjoyable, and over Thanksgiving, we hope to be able to go to Sequoia National Park and enjoy some of the snow there. We miss the snow, after living in the east for most of our childhood, but Robin and I both still enjoy the bright sunshine of California.

We've just had a slight rainstorm here, and quite a bit of wind. After the rain, we could see very clearly from our house out to Santa Rosa, Anacapa, and Santa Cruz Islands. We used our binoculars, and we could actually see the spot where we landed on one of the islands for a week-end of camping.

It's certainly too bad, but since the Air Corps has taken over Camp Cook and made it into Vandenberg AFB and a missile center,

two of these islands off the coast of Santa Barbara have been closed to entry as evidently they are being used as a target area for some of these missiles. Also, some of the wild and primitive coast line, about 80 to 100 miles north of us has been entirely closed to admittance for this purpose. I guess that we were lucky to have been able to visit this area several times before, as now it will not be accessible to civilians.

Well, this isn't weaving by a long shot, so back to same.

We wanted to tell you about a new and different weaving project that is available, and that we have been intrigued by.

A friend of ours here in Santa Barbara is weaving some extremely nice looking elastic, stretchable, very dressy belts. Actually, the backing of the belt is a rubber which is covered with cotton, and the surface which you see is a solid metal surface. It is made of little clips of metal, and these clips are woven into the elastic, and are part of the belt. They are woven of gold, silver, and copper, and are very striking. Robin has been wearing one of these with the silk Roman Striped material that we wove in a warp and weft sample about a year or so ago. Mr. Tanney weaves these belts in two widths, one about 1½" wide, and the other about 2½" or 2¾" wide. They come in varying sizes, small, medium, and large, and will stretch as much as 4 inches in length if needed. There is a very nice matching clip buckle on each belt, and they are a part of the belt itself. It's too bad that we can't demonstrate one of these to you, as they are one of the nicest pieces of weaving that we have seen in a long time. They certainly are unique. Mr. Tanney told us that he has been making these for about 10 years, and this is the first that he has ever allowed any of our local shops to handle them. If you would like an unusual birthday gift for someone special, or for yourself, I would suggest

Weavers and Weaving Shops

It is our intention, each month, to give a short article about various well-known weavers, or about different weaving supply centers and shops throughout the country. If you know of an exceptional weaver in your area, or of a good supply center where there is weaving going on, we will be more than glad to hear about them, that we might contact them and see if it will be possible for us to present an article about the individual weaver or shop in each issue.



STAN ZIELINSKI
of Z Handicrafts, Fulford, Quebec, Canada

Stan A. Zielinski of Z. Handicrafts, came to Canada in 1937 from Warsaw, Poland. He studied folklore art and handicrafts in various countries in Europe, worked as an advisor on Polish art exhibits, in particular at a permanent exhibition in Rappervil, Switzerland.

In 1945, he and his wife, Meja, moved to a farm in Quebec and established there a weaving studio where they live and in summer conduct weaving courses for small groups of students. Mr. Zielinski designs all that he weaves, and in his spare time, makes weaving looms for his studio.

During fall and winter, and sometimes in the spring, Mr. Zielinski visits various weaving guilds in Canada and the United States lecturing and conducting workshops and seminars. He has been repeatedly invited to Boston, Buffalo, Chicago, Detroit, Rochester, Toronto, Washington, D.C., etc. Others of his tours took him to California, Iowa, Nebraska, Indiana, and Ohio.

Mr. Zielinski is the author of "The Encyclopaedia of Handweaving", and he publishes a bi-monthly bulletin, "The Modern Weaver."

In the year 1958, the Zielinskis are celebrating their 12th anniversary; over a decade of work in their weaving studio in Fulford, Quebec.

From 1946 to 1958, they have woven about 3000 running yards of exclusive goods on some 200 warps, of total value of about \$18,000. This does not include experimental warps, weaving done by hired help, or by students. With one exception, not a single pattern or design was ever repeated. The warps they used varied from 5 ends per inch to 108 ends per inch.

Since 1948, some 200 students have visited the Zielinskis for individual lessons of from 1 to 10 weeks duration. More than 20% of them were teachers of handweaving. They came from many different states of the Union and from the various provinces of Canada.

Since 1958, they have given about 250 lectures and workshops in various cities throughout U.S. and Canada.

During this time, they have introduced to American Handweaving such techniques as Swivel, Locked Wefts, Triple Spot Weave, Free Patterns in Chenille Rugs, Double Waffle, Turned Lace, Riddles (in Leno), Turned Huck, Modern Overshot, Six-Block Overshot on 4 harnesses, Two-Diagonal Twills, Turned

(Continued on Page 7, Col. 1)

BLACK, WHITE, AND RED ALL OVER

An all wool fabric for use in women's coats, or tailored suits and skirts.

THREADING DRAFT

4	X	X	X	X
3		X	X	X
2	X	X	X	X
1		X	X	X
	White		Black	

WARP:

2/18's Fabri, a French spun worsted yarn using 8 threads of black and 8 threads of white in the warp.

WEFT:

2/18's Fabri, black, white, and peony was used in the weft.

REED USED:

A 15 dent reed was used, and the warp was double sleyed, 2 ends per dent, or 30 threads per inch.

TREADLING:

Note: For the purpose of making the treadling easier to understand, I numbered the treadles from left to right, 1 to 6 consecutively.

PLEASE NOTE that the black weft thread makes a twill in one direction, and the white weft thread makes a twill in the opposite direction. The Peony color acts as a divisor between the two different twill directions.

TREADLING:

- Treadle No. 4 — black
- Treadle No. 5 — black
- Treadle No. 2 — black

TIE-UP DRAFT:

4		X	X		X	
3		X	X		X	
2	X	X			X	
1	X		X	X		
	1	2	3	4	5	6

SAMPLE:



- Treadle No. 6 — black
- Treadle No. 4 — black
- Treadle No. 5 — black
- Treadle No. 2 — black
- Treadle No. 6 — black
- Treadle No. 1 — PEONY
- Treadle No. 6 — white
- Treadle No. 2 — white
- Treadle No. 5 — white
- Treadle No. 4 — white
- Treadle No. 6 — white
- Treadle No. 2 — white
- Treadle No. 5 — white
- Treadle No. 4 — white
- Treadle No. 1 — PEONY

Repeat over and over.

More About this Fabric

While in church several weeks ago, I noticed how popular the various black and white checks or black and white plaids seemed to be. I believe that I observed at least 6 different black and white coats in the rows in church before my eyes. Because of this, I thought that you might enjoy a sample suggestion for a coat or tailored suit of a black and white fabric, and this is the result.

I should also mention that we did deliberately set this up with a different threading draft than a standard twill, so that we could show you that even though not warped in a 1, 2, 3, 4 sequence, that we could still weave a twill pattern through a changing and alternate treadling. You can see in the fabric that we do have a standard twill even though our tie-up and treadling was different.

It is a very easy project to weave, and we observed that everyone who saw it on the looms was intrigued with the material and seemed to like it.

We think that this type of material has many, many different uses, and our first suggestion, of course, is for a coat for a woman, or a tailored suit; a skirt and coat combination. However, it could be used for just a tailored skirt, and if you have a good dressmaker or are a good dressmaker yourself, you can make a very attractive skirt of this material. Of course, it doesn't have to be black and white, but as the Fabri comes in some 44 different colors, it could be any of these colors in combination. Two shades of brown or brown and beige are striking, two shades of blue, or a gray and white, these are just a few of the many possibilities for a striking suit or coat or skirt.

Incidentally, while I'm thinking of it, there is another property to this fabric that I should definitely mention. *This fabric does not wrinkle very easily.* The Fabri has an unusual tight twist to it, and it has a springiness that you do not find in many other

wools. It is quite strong, and makes an excellent warp. If you take a piece of this fabric and deliberately wrinkle it in your hand very tightly, and then put it back on the table, you will notice that the wrinkle has almost entirely disappeared. This yarn has an elasticity to it that is pleasing, and it does not stay stretched, but seems to snap back into shape very easily. Some of the first weaving we ever did was a suit for ROBIN about 9 to 10 years ago, and she is still wearing it today. The colors still are good and clear, and it is a warm fabric, and a very durable one, as Robin will tell you.

Fabri is particularly good in plaids and authentic Scot tartans, and we have used it for this continuously.

If you would like to have a set of color cards of the Fabri and Afghan, we have them at 25c each. This is what the manufacturers of Fabri charge us for them, and they are nicely mounted and make good permanent samples for your reference books, etc.

I might also mention that in this fabric, we wove some with just the black and white, and then we put in the Peony color, just one thread after every 8 black or white threads, and it certainly acted as a pick-me-up, giving more life to the fabric. Perhaps even a brighter red would have been even more pleasing, but we liked this very much.

With the addition of the one Peony colored thread, there is a short float of the warp on the back or underside of this fabric, so please consider that the side you see up is the correct side to use for coating, suiting, etc.

COST OF THE FABRIC

We set up a 12 yard warp on the loom, and this in all took a total of 1 lb.-8 oz. of the black, and 1 lb.-8oz. of the white, or for

warp, a total of 3 lbs. It costs \$6.80 per lb., and thus for our 40" wide warp, sett at 30 per inch, there was a cost of \$20.80, or the warp per yard actually came to \$1.70 per yard.

For weft, we used exactly one pound of each the black and white, and we used 4 oz. of the Peony colored Fabri. Thus, the total cost for the weft was \$16.15. We received from our 12yard warp, a total of 10 and 2/3 yards of finished fabric. Thus, the weft cost per yard was \$1.52.

Warp, 36"x 40" — \$1.70

Weft, 36"x 40" — \$1.52

Total Cost per Yard \$3.22

Also, I wanted to mention that we had 10 yards and 24" of material. We took it, and rinsed it out in medium hot water, and then after it dried, we steam pressed it, and there was so little shrinkage in length that we were amazed. It shrank about 18" in length, and so we had 10 yards and 6" of finished fabric. It is too bad that we have to cut up all of it for our *Warp and Weft* samples.

This Month's Cover

As this is a Christmas season, we thought that you might like to see a very pretty Christmas apron woven by one of the members of the Sonoma County weavers. I believe a member of the Redwood Empire Handweavers Guild in Northern California.

I haven't many of the details here but you can almost make them all out from the photograph, it is so nice and clear.

Notice the bright red tassels which were woven into the actual fabric of the apron. Also, the middle of the apron has some of those unusual heavy metallics which you see for sale in many of the department stores. They are a series of small gold balls connected together, and cymbel like metallic pieces connected together, looking like bells. I believe the warp was a bright red warp, and the weft was all metallic, gold, if I'm not mistaken. The ties were of a bright red, satin-type ribbon. Also, we saw a few others of these with the bells actually woven in. This certainly makes an unusual apron for the Christmas season.

Weavers from Here and There

PLEASE NOTE:

We seem to have enough, or I should say too much, trouble getting articles about well known weavers and weaving shops from various parts of the country, so we have been wondering if you might like write-ups about some of the various guilds throughout the country. I think that the story of some of these guilds will be most interesting, and so, if you would like to have a story about your local weaving guild in *Warp and Weft*, please send us a story about it. We would like to know the size of guild, number of members, how, when and where organized, some of the better projects that various guilds might specialize in, etc. We will be glad to publish a photograph of some of the different guild shows, etc., if you will furnish us with the photographs and details about same. We have two of these that we hope to write about shortly, and if you can send us a story about your guild, we will be most happy to write and tell our weaving friends about your guild. Be sure to include the dates of your meeting, and the address of one member that can be contacted, that visiting weaving enthusiasts might get in touch with this member and check on exhibits, meeting nights, etc.

A WORD FROM THE EDITOR—Cont'd.

one of these. They are nicely packaged in a cellophane box, and the narrow widths are \$3.25 in gold, silver, or copper. Incidentally, they will not tarnish either.

Also, it was our intention this month to have a photograph of a woven Christmas greeting that I made while in Canada this summer, but I took the photographs, and they did not turn out too clearly. So, I'll have to take these over again, and perhaps we can use this next year.

RUSSELL E. GROFF, *Editor*

WEAVERS & WEAVING SHOPS—Cont'd.

Paper Spots, Rugs in Velvet (Patterns on 4 harnesses), Rugs in Corduroy, Dimity (patterns on 4 harnesses, etc.).

In weaving equipment, they have designed the original models for The Shed Regulator for Counter-Balanced Looms, the Pattern Harness for 4 Harness Looms, the Simplified version of a friction brake, the Horizontal Warping Mill. (all made by Nilus LeClerc, Inc.).

Besides these, they have designed several accessories not on the market yet: a Net comb for Net weaves, a Draw Loom for completely free patterns, a Take-Up mechanism (automatic movement of the warp), and a 10 shaft double-tie-up loom with floating harnesses, and a non-adjustable tie-up.

From these many achievements in some 12 years, you can see that the Zielinskis have accomplished quite a bit.

They invite you to stop by if you are in their area, and if you would like private lessons in the summer, to go and study with them. Their address is:

Z Handicrafts
Fulford, Quebec, Canada

A Photograph Contest

We would like to have some interesting and unusual photographs to use for covers for *Warp and Weft*, and so we will have a contest for several months to see if we can get some interesting covers for same. We would like your photograph to be of a fabric that you or one of the members of your guild might have woven. We would like to have 8x10 photographs of your woven fabrics, with details of the fabric, as to threading, treadling, tie-up, and threads used.

For each of the photographs that we can use, we will give either a two year renewal to *Warp and Weft*, or \$5.50 in your choice

of any of our yarns or weaving supplies or accessories. All photographs will be returned, even those that will be used for the covers. However, we will keep those that will be used for covers until actually used, and then they will be returned after the printer has the cover cut made.

For every entry submitted, even though not chosen for a cover, we will send several small shuttles for use in pick-up, or inlay work, to compensate you for the time, etc., involved in mailing, etc.

Full credit will be given to those photographs that are used, telling who wove the fabric, etc.

If you have any questions about this contest, and would like an answer, we will be glad to answer any inquiries you might have.

BERNAT'S FABRI

The thread used in this sample is manufactured by Emile Bernat & Sons. It is available from the many different Fabri distributors throughout the country, or from Robin & Russ, if desired.

The Desert Weavers Guild

The Desert Weavers Guild of Phoenix, Arizona, will hold one of their first exhibits at the Heard Museum in Phoenix. It will be open to the public from February 10th to the 22nd. This is a fairly new guild, and if you have a chance to see their show, make sure that you do stop by. There will be fabric displays, plus actual weaving on different kinds of looms. Non-members of the Desert Weavers Guild may enter fabrics, but these will be for exhibition only. Prizes will be awarded for the outstanding articles in 6 classifications to those pieces which are woven by members of the guild. For further information, you can contact Mrs. Mary Page, 519 W. State Street, Phoenix, Arizona.

The Weaver's Marketplace

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and a
Joyous New Year

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