

# warp and weft

Vol. XII, No. 2

February, 1959



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

**Subscription:** \$3.00 per year.

**Back Issues:** 30c each, plus 3c postage.

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Santa Barbara, California.

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Brown.

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## A Word from the Editor

Warp and Weft has probably reached you about 4 to 6 days later than usual this month. We're sorry for the delay, and believe it or not, have a valid excuse.

Your editor went north, that is to Santa Rosa, California, this past week, and presented a program to them, consisting of a woven fabric display, and then a display of the many various threads and weaving accessories that are available. The day we left here was the day that Warp and Weft should have been started to get ready for the printers. The group at Santa Rosa was very nice, and about 50 to 60 turned out for the meeting, and it was particularly enjoyable to meet with them again as I did last year,

### 20/2 BLEACHED WHITE RAMIE

A beautiful quality Ramie, with 3000 yards per lb. Won't stretch, shrink, and tends to be rot resistant and mildew proof. On 1 lb. cones. An extra good buy at just \$3.20 per lb. Postage is extra. Just imported from Japan. Extra smooth, with a high sheen. Wholesale inquiries invited).

**ROBIN AND RUSS**

**632 Santa Barbara St., Santa Barbara, Calif.**

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and particularly so, to renew old acquaintances.

We have an interesting "Turned Swedish Lace" technique for you next month, that is particularly intriguing. I wish that all of you could see the samples of this "Turned Swedish Lace" that I wove. We put on a long warp, and used quite a few different colors in weft on this set-up, and it was a particularly rewarding project for us to do.

We have had several replies to our photograph contest, and we have at least one winner, and we will use the photograph for a cover in perhaps our next issue, or the following one. For those of you who are still interested in winning a 2-year subscription to Warp and Weft, or a \$5.50 merchandise certificate, please send us your 8x10 photograph of your favorite fabric, give us some of the details and perhaps you will be a winner.

Also, the response to the multiple harness bulletin comes in slowly, but it is certainly interesting to see how many are interested in this particular phase of weaving. We have a particularly nice sample for our March issue of the multiple harness bulletin, in an all-wool, 6 harness pattern.

We want to repeat again, that we would like to have a story about your Weaving Guild in Warp and Weft, and we will appreciate hearing from you about same. We think that you will enjoy hearing about the one that we have this month.

RUSSELL E. GROFF, *Editor*

## This Month's Cover

The cover this month is a piece of Finn-weave. It was woven by Dr. W. J. Gearheart (dentist) a member of the Contemporary Handweavers of Texas. It was made of Lily Cotton Floss in black and white, and was a ribbon winner at their exhibition in 1957.

### **WEAVERS, WEAVING GUILDS AND WEAVING SHOPS**

**It is our intention, each month, to give a short article about the various weaving guilds, prominent weavers or weaving shops throughout the country.**

**If you know of an exceptional weaver, or of an interesting weaving shop, or of a local weaving guild, we will be very pleased to hear about them, that we might contact them and see if it is possible to present a article about the guild, weaving shop or weaver that you might know about.**

### **The Mt. Lassen Weavers Guild**

A comparatively young group, but wide flung as to territory is the Mt. Lassen Weavers Guild. Some 25 members strong, they are scattered over various parts of California as Oroville, Chico, Red Bluff, Auburn, Quincy, Greenville. Al m a n o r, Susanville, San Francisco, and Inverness, all towns in the north and north-eastern parts of California. Some of the members must travel 100 miles to meetings. Because some members live in the mountains and others in the valleys, and also because of winter weather and snow, they can definitely plan only 4 meetings a year.

This guild operates as a form of a study group, having a meeting in the morning for guild business, and then in the afternoon for a sort of workshop. The study program is the actual weaving of swatches on pre-determined threadings, determined by the members. These are put into a box with no identification as to weaver, and then they are judged. The best piece is put into a guild notebook, and the rest are cut up into swatches for the various members. Along with the swatches, each person keeps a notebook with the threading, treadling and other salient facts.

It started with a group who worked with Polly Yori when she began to weave in 1950, and Bertha Tanner was the first teacher. Then Kay Sekimachi was the instructor, and in her second year, she had an advanced group in tapestry and Finnweave, while Miss Yori had an intermediate group. The 1959 teacher is to be Irma Robinson of Seattle.

They have a week workshop at a Cabin of Polly Yori's, overlooking Lake Almanor in northeastern California.

Each student brings a loom, warped before the session. The cabin holds 9 looms and the overflow goes into the garage and can be brought out into the sun if desired. The limit is 12 students. The workshop is definitely not profit making. The charge is for teacher and yarns only. Guild members are given preference, but once in a while others are taken.

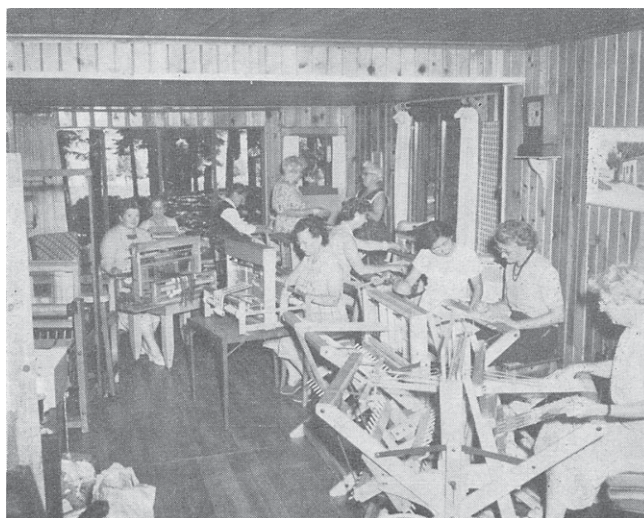
The president at present is Mrs. Geri Davis of Red Bluff and the secretary is Mrs. Norman Skelton of Red Bluff. Guild members and officers can be contacted by writing to Polly Yori, Chester, California.

The 25 members are all active weavers. Some are hobby weavers and others are production, but they are all very proud that their small, isolated group is doing such work.

Miss Yori mentioned that anyone interested in their study methods, or scoring sheet

**(Continued on Page 6, Col. 2)**

**Members of the Mt. Lassen Weavers Guild at work in their workshop at Lake Almanor.**



## HUCKABACK LACE

An unusual lace weave with a multitude of uses, including drapes, table linens, etc.

### 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

### THREADING DRAFT

XXXXXX	XXX	XXXXXX	XXX	XXXXXX	XXX	XXXXXX	4.
	XX		XX		XX		3.
	XX		XX		XX		2.
XXXXXX	XXX	XXXXXX	XXX	XXXXXX	XXX	XXXXXX	1.
3X	3X	3X	102X	3X	3X	3X	

### PROFILE THREADING DRAFT

B.	X XX	X
A.	X X	X X

### PROFILE DRAFT NOTES

In the profile draft, you have two different threading blocks represented. Those on line A make one block and those on line B make the other block. Each X represents 30 threads, or actually three (3) repeats of a 10 thread block.

An X on line A means that you have the following 10 threads, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4 repeated three times, making a total of thirty threads.

An X on line B means that you have the following 10 threads, 1, 2, 1, 2, 1, 4, 3, 4, 3, 4 repeated three times, making a total of thirty threads.

**WE GAVE THE PROFILE DRAFT:** to show you how you can develop a short method of writing out a draft, without having to write out the entire 1200 thread draft on paper. Of course, you have to know what an X represents, that is, is it just one block of 10 threads, or three blocks of 10 threads as is the case in this particular set-up.

### SAMPLE:



### WARP

20/2 durene cotton 8400 yards per lb.

### WEFT

Four different threads were used in the weft. I should say 3 threads in different colors in ramie and one in linen.

1. 4/1 Bleached Slubby Linen with 1200 yards per lb. \$2.40 per lb.
- 2, 3, and 4 were the 16/2 Ramie in natural, canary, and orange rust.

## REED USED

A 15 dent reed was used, and it was double-sleyed, having 2 ends per dent.

## TREADLING FOR SAMPLE SWATCH

#6—16/2 Ramie, Orange Rust

#1—4/1 Blea. Slub Linen

#6—4/1 Blea. Slub Linen

#1—4/1 Blea. Slub Linen

#6—4/1 Blea. Slub Linen

#1—4/1 Blea. Slub Linen

#6—16/2 Ramie, Orange Rust

#5—16/2 Ramie, Lemon

#3—16/2 Ramie, Natural

#5—16/2 Ramie, Natural

#3—16/2 Ramie, Natural

#5—16/2 Ramie, Lemon

Repeat over and over, as desired.

NOTE: Instead of calling plain weave treadles A and B, I have called them #5 and #6, as this seems much easier in writing out a treadling schedule.

We also wove several other treadlings on this particular set-up, and you can yourself work out at least 5 or 6 different treadlings that will give satisfactory results. Here is one alternate treadling that we used in a small card table cover that we wove.

Treadle #5, 20/2 Bleached White Ramie

Treadle #3, 16/2 Ramie, Blue Boy Blue

Treadle #5, 20/2 Bleached White Ramie

Treadle #6, 20/2 Bleached White Ramie

Repeat over and over.

## More About this Fabric

We originally planed to weave this sample and make the suggestion of using it for Card Table Covers. However, after experimenting and weaving some samples, we felt that it would make as nice a drapery as you could find, and it would work well in other table linens, such as place-mats, large size table cloths, etc. Incidentally, with this particular set-up that we have given you, you have a plain weave border all around the edge.

Thus, it would be very easy to sew two pieces together to make a table cloth for a large size table.

If you should decide to use this particular pattern for place-mats, it could be easily reduced so that you might have perhaps one or 2" of plain weave all around the outside, and then all lace in the center. Or, if you use such a pattern as this for drapes, I would eliminate the plain weave block, which is the 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, block in its entirety, and just use the other block which is more or less a conventional 5 thread huck threading, having two different huck blocks.

There are other ways that you can vary this particular set-up also. One of the ways that you could vary this same set-up quite a bit, is to have a different sleying of the reed. You could have 5 threads all in one dent, skip three dents, have 5 threads in the 5th, skip three dents, etc., and your woven effect is entirely different than the sample swatch that we have in this issue.

This would make excellent drapery, particularly so as the colored Ramie is both sun-fast and wash-fast. If you do decide to use a cotton warp as we did, I would suggest washing and then steam-pressing before making it up into drapery.

I would suggest using a 20/2 bleached white Ramie warp, set up at 20 or 24 threads per inch with a similar set-up to this one. We just received a beautiful lot of smooth, extra nice quality line ramie in size 20/2 which we imported ourselves, and it works beautifully in such fabrics as this. Also, with the fact that Ramie tends to be rot-resistant, and practically mildew proof, won't shrink after the first washing, you have an extremely practical fabric for drapes, after using the ramie and linen, and eliminating the cotton warp.

This material has other uses, and because of its structure, it is easy to use bright ac-



cent colors, and even some textures. I myself feel that if you covered a lamphsade with some material of this type, it would be very attractive, and you could use it in bright colors to make pillow accents, or to cover books, or to make a cover for a magazine stand, and numerous other uses.

This is one of the techniques that I worked with while studying at Z Handcrafts in Canada this past summer, and it was a particularly intriguing technique to me. We have several other interesting effects that can be achieved from such a lace, and we hope to have further samples of them in some future issues.

I don't know how many of you have worked with huck weaves or patterns, but to my way of thinking, it is one of the most interesting weaves that can be used by the hand or hobby weaver. If any of you are not too familiar with a huck weave, may we suggest a book for you. It is a small pamphlet called "FOUR HARNESS HUCK," by Evelyn Neher, and it is indeed excellent. I myself feel that it is a must in every weaver's library. It has some 100 photographs and the complete threading, tie-up and treadling for each of the hundred huck variations that are given in it. And, needless to say, with all this information given, many other interesting effects not mentioned, can be obtained from some of the various threadings. This

little book is \$2.50 plus 10c postage, and well worth while.

#### COST OF MATERIALS USED:

The 20/2 natural durenne has 8400 yards per lb., and is reasonably priced at \$2.50 per lb. This is what was used for warp.

The 4/1 bleached white slubby linen is a beautiful quality imported linen from Scotland. It comes on approximately 1½ lb. spools, and is \$2.40 per lb.

The Ramie used is a size 16/2, having 2400 yards per lb., and the colors are both washfast and sunfast. It is \$5.00 per lb. or \$1.25 per 4 oz. spool.

#### COST OF THE PROJECT

We wove a total of 10 yards and 12 inches of material for samples for *Warp and Weft* from a 12 yard warp. It was set up at 40" wide. It took a total of 1¾ lbs. of the 20/2 natural durenne for warp, and this sells at \$2.50 per lb. Thus, our actual warp cost came to 37c per yard, for 40" wide material.

For weft, it took 3 lbs., 4 oz. of the 4/1 bleached linen, 10 oz. of 16/2 Lemon Ramie, and 1 lb., 2 oz. of the 16/2 natural Ramie, and 14 oz. of the 16/2 Orange Rust Ramie. The total cost of the weft used was \$16.65, and breaking this down to cost per yard, it comes to \$1.60 per yard for weft.

WARP COST, per yard	.37
WEFT COST, per yard	1.60
FABRIC COST, Per Yard	\$1.97

#### MT. LASSEN WEAVERS' GUILD—Cont'd.

for the fabrics they weave for samples and other pertinent information would be answered promptly.

*This certainly does sound like an interesting group to belong to. Why not let us have the story of your guild that we might let our readers of WARP AND WEFT know about your activities.*

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## 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.

**BLEACHED, IMPORTED LINEN**, size 4/1, on tubes of approximately 1½ lbs. each. 1200 yards per lb. Imported from Scotland, \$2.40 per lb. Excellent for drapery, mats, towels, etc. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

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**RAMIE, SUNFAST AND WASHFAST**, size 16/2 with 2400 yards per lb. Price is \$5.00 per lb., or \$1.25 per 4 oz. spool. 15 nice colors. ROBIN & RUSS, 632 Santa Barbara St., Santa Barbara, California.

### MONSTERBLAD FOLIOS:

A local weaving shop is going out of business and has the various listed Swedish Weaving Folios for sale. The prices are listed after each, and there is a 12½% discount on these prices if individual copies are purchased. If a copy of all of those available is purchased there is a 20% discount. These are Swedish weaving folios with extremely handsome color plates, and a few have translations.

	No. available	Trans.	Price
No. 2	23	none	\$2.00
No. 3	20	20	2.50
No. 4	13	13	3.00
No. 5	6 (on embroidery)		3.00
No. 6	14	14	3.00

Less 12½% on single copies and less 20% on 5 copies.

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

**SPEE-DEE**, the all purpose cement for gluing broken warp threads together. Just apply a little cement to the two warp ends, allow to dry one minute, and your joint where the thread has been glued together is stronger than your warp thread. 50c per bottle, plus postage. Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, California.

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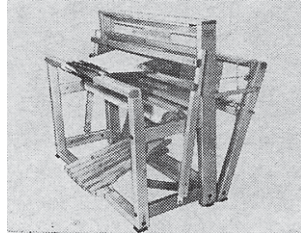
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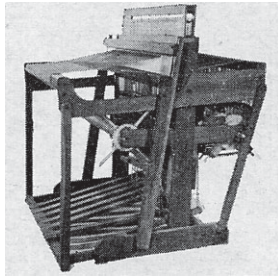
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A monthly weaving bulletin, with sample swatches, and complete instructions for the multiple harness weaver. 4"x4" swatch, 10 issues per year, \$4.00 per yearly subscription.

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