

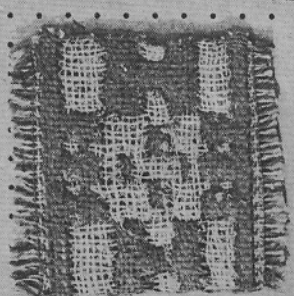
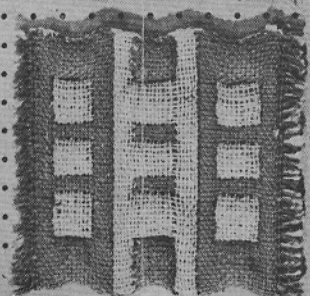
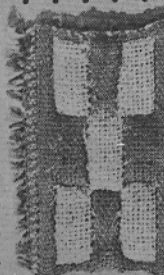
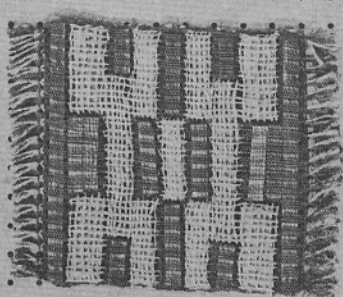
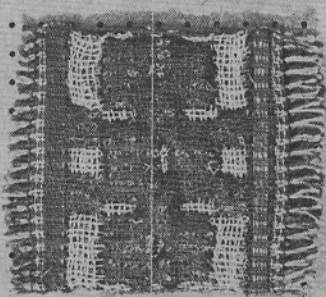
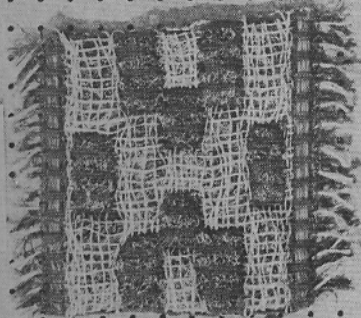
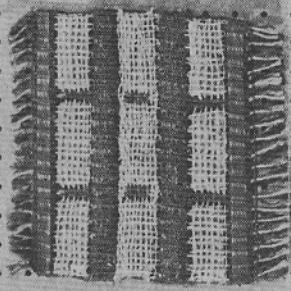
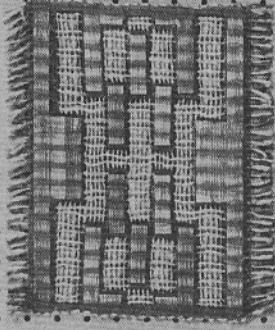
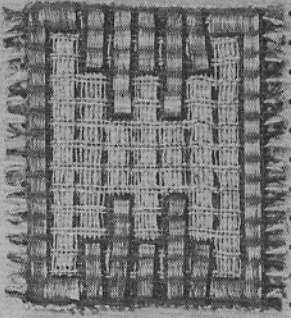
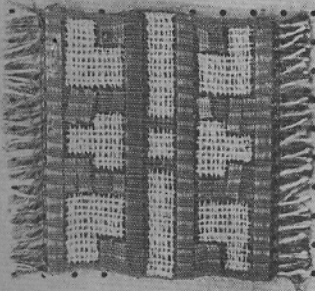
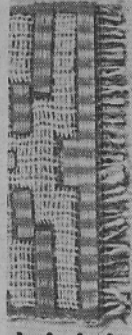
warp and weft

Vol. XII, No. 7

September, 1959

• Samples of
• harness
• Double weave
• Spaced warp
• Limestone
• # 8 Reed

• This Weaving
• Done on New
• 22 Model



1
Not So Good.

2.
Good

3.
Better

4.
Better

5.
Best
E.E. Kilmer

warp and weft

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.

Editor: Russell E. Groff, 632 Santa Barbara St., Santa Barbara, California.

Assistant Editors: Robin Groff and Frederick Brown.

Volume XII, No. 7

Sept. 1959

A Word from the Editor

The summer for us here at the Robin and Russ studio has been a busy one. No vacation trips as we usually take, to either hike, or study weaving, or bicycle ride, but primarily one of work this time.

We have tried to prepare in advance, many fabrics for Warp and Weft, and for our multiple harness bulletin, Drafts and Designs. We have woven about 5 fabrics for future issues of both of these bulletins. We hope that you will enjoy them as much when you see the samples, as we have in weaving them.

We have also had some fun in weaving some of the authentic tartans this summer. One of them, the Urquart tartan, we wove some 18 yards of 54" wide material, and from this, we made some extra large bedspreads for a customer. I thought they were particularly beautiful, but perhaps this is because I wove it, and also because I have often felt that the weaving of a tartan is one of the most rewarding (satisfaction-wise) of all kinds of weaving.

We have experimented with log-cabin weaves quite a bit this summer, and this, too, has been most interesting, and the interest has been mainly because of the exciting colors used, and the simplicity of using this type of weave.

Our first book sale, for these summer

months proved most rewarding, and we hope to make it an annual event, each year at the same time, during July and August.

Work at home has proved as interesting as work at the shop. Robin and I enjoyed planning together a patio for the back of our home, and planting some grapes and eating the first fresh grapes about 4 months later proved to be quite a joy. Peaches are just about ready, and the tree is just loaded, and we can hardly wait. And the oranges on two of our trees are so thick, you wonder how a tree can support so many. Well enough of this, and back to weaving.

RUSSELL E. GROFF, *Editor*

Book Review

We are pleased to review this month, one of the excellent Swedish books which has been printed in English. It is the book, SMAVAVAR, which is now called in English, "SMALL WEBS". The book was written by Lundback and Rinde-Ramsback and has now been translated by Gerda M. Anderson of New York City.

SMALL WEBS is an outstanding book because of several reasons. First is that it has 16 full color plates with the usual excellent Swedish photographs. On each color plate, there are 5 to 6 fabrics pictured, and the details for all of these are given. But what is more exciting is the wonderful blending of the colors in these various color plates.

This book is primarily for the 4-harness weaver, although there are just a few 6 harness patterns. It features fabrics of all kinds of up to 28-32 inch width. Many of the patterns that are selected and explained in the book, have been chosen because of the lovely colorings and because of the Swedish Techniques.

In this book you will find about 1/2 of the weaves are the various art-weaves of Scandinavia, as we normally know them. Such weaves as rollakan, ryss-vav, krabbasndr, rollakan, dukagang, and krabbasnar

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 an article about the guild, weaving shop or weaver that you might know about.

A Visit to Belgium

A visit with a weaver from Belgium might be of interest to you, so we would like to tell you about the instructor of a weaving class in Belgium, Miss Elisabeth Hanappe.

There are many handweaving courses offered in Belgium and the one of interest to us here is the one conducted at the Town Academy in Charleroi.

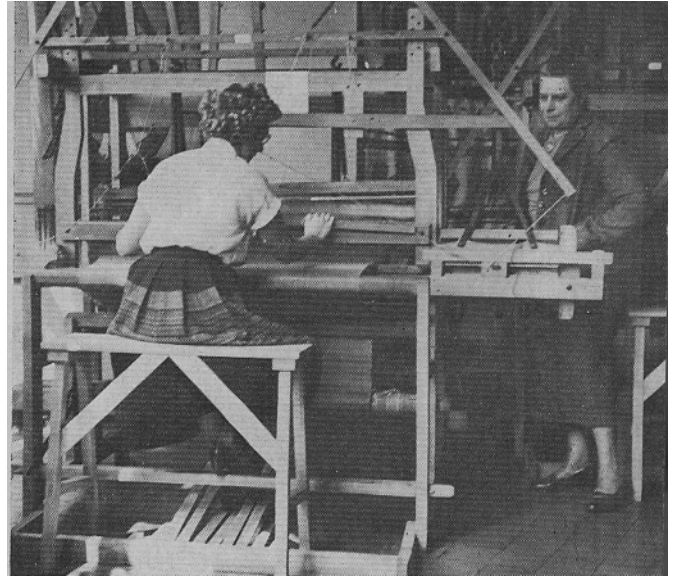
These classes meet in the evening and are attended by persons of all ages who have chosen weaving as a hobby.

The instructor of this class, Miss Elisabeth Hanappe, studied at the Advanced Institute of Decorative Arts in Brussels, and she has taught weaving in Charleroi since 1948. She also conducts a workshop in Brussels, where, with the aid of Flemish weavers, she adapts some of the old traditional techniques to create designs suitable for modern usage. She also teaches tapestry weaving, as well as other phases of hand-weaving.

In her course, Miss Hanappe endeavors to develop in her students her love for weaving and the ability to create original designs based on the craftsmanship of the weavers of long ago.

In 1954, Miss Hanappe was invited by the Ministry of Economic Affairs in Belgium, to participate in an exhibit of Belgian Craftsmanship in New York. Among the many items she exhibited were such fabrics as linen table cloths and luncheon sets.

The photograph was taken of Miss Hanappe in her weaving class. Her weaving instruction is successful because of her able in-



struction, her patience, and her thorough knowledge of handweaving.

Also, in the photograph with her back to us is Marie-Louise Dieux Cuvelier, who as a Fulbright Exchange Teacher, taught in Fall River, Massachusetts in 1952 and 1953 at the Junior High School there.

We hope that we can bring you some more articles about weavers from various countries from time to time in future *Warp & Weft* issues.

This Month's Cover

The cover photograph this month is a study in double weaves on 4 harnesses and was woven by Mr. E. E. Gilmore of Stockton, California (manufacturer of the Gilmore Looms). This is a display that he had at the Northern California Handweavers Conference this past spring.

Woven on a 4 harness, 16" folding model loom Mr. Gilmore has developed, the warp on these double-woven hot pads was a fairly heavy, natural, 2 ply jute, and the other thread was a 20/2 rose-red linen. He used about two yard warps each time, and had

(Continued on Page 6, Col. 1)

Tie and Cut

A drapery fabric, made of drapery cotton and 12 cut chenille, which can be made more decorative either by cutting part of the float threads or by tying part of the float threads together in the finished fabric.

KEY TO COLORS USED IN THE WARP

- A. 8/2 drapery cotton, red
- B. 8/2 drapery cotton, rose
- C. 12 cut cotton chenille, Avocado
- D. 12 cut cotton chenille, Cocoa

THREADING DRAFT

4.	A	A	A	A	A	A	A	A	A	A	B	B	B	B	B
3.	A	A	A	A	A	A	A	A	A	A	B	B	B	B	B
2.											D	D	D	D	D
1.	C	C	C	C	C	C	C	C	C	C					

REED USED

A 6 dent reed was used, and there were 4 ends per dent, usually 3 drapery cotton and 1 chenille, but it will vary to 2 drapery cotton and 2 chenille.

- A. 8/2 drapery cotton in Red
- B. 8/2 drapery cotton in Rose
- C. 12 cut chenille in Cocoa
- D. 12 cut chenille in Avocado.

WEFT USED:

- A. Cotton boucle, in red — and when we ran out of it, a cotton lace in red.
- B. 8/2 drapery cotton in rose and when we ran out, a pink rose cotton nub yarn

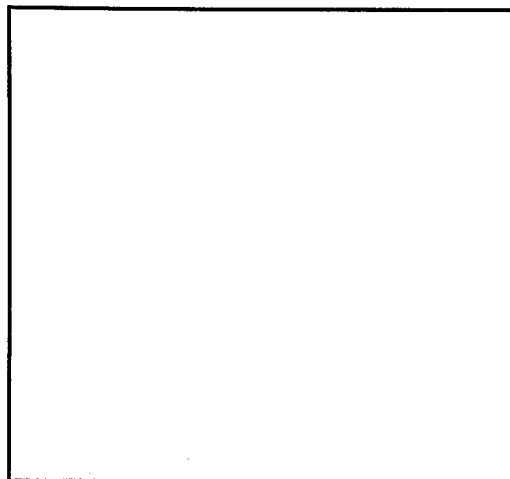
TREADLING

- A. 12 threads of red cotton boucle treadled on treadles No. 1 and No. 2.
- B. Then: Treadle No. 3 and No. 4 for 8 threads of 8/2 rose drapery cotton, or rose pink nub cotton.

TIE-UP DRAFT

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

SAMPLE:



More About this Fabric

First of all, we want to call your attention to the fact that the underside of the fabric is actually turned face up in this particular case. We like the result of the underside of the fabric in this case, much more than the other side with the floating chenille threads.

It was planned that we would have the chenille thread floats as the front or top of the fabric, but we first made a sample of this fabric, 8" wide, using a 5 dent reed. It worked just fine then, in our sample and we thought that the resulting fabric would be more than satisfactory.

MORE ABOUT THIS FABRIC—Cont'd.

However, upon setting it up a full width of 50" on the loom, we found that the threads would not separate or the sheds would not open when the 5 dent reed was used. So, we re-slaid the reed, using a new 6 dent reed, and we found that our shed did open quite well then. But, the chenille float was too far apart, and did not look as nice as on our sample.

You will notice we called this fabric TIE AND CUT. If you would tie a knot in the center of the chenille float threads all over your fabric, you will find that it adds quite a decorative note to your fabric. Then, if you desire to, in the avocado chenille, you can take a pair of scissors, and cut the avocado chenille float right in the middle to make a fringe effect if you desire to. This, the tying and the cutting, allows the background colors of the warp to show through the chenille. I think you should take this sample out of *Warp and Weft* and just try this as we mention it, to show you the effect that can be achieved. We will cut the samples large enough this month so that you can do this.

You will notice though, that we liked the wrong side of the fabric as well or better than we did the right side. I believe this is particularly so because of the blocks of different texture as much as for any other reason. Notice how the chenille makes the texture of those blocks vary greatly from the blocks that do not have any.

This type of fabric is not a true double weave, but I do believe that you can call it a variation of a double weave.

I might also mention that we did use two warp beams, one for the chenille, and one for the drapery cotton. But, after weaving several yards of the fabric, we felt that we were wrong in using the two beams, and that it would have been easier to weave if we had had all of the warp on one beam. We thought that there would be a difference in the stretch in the chenille and the drapery

cotton, but in this instance, we were wrong. Perhaps if it had been rayon chenille that we were using, we might have been justified in using the two warp beam.

One thing that I like about doing the samples for *Warp and Weft*, is that we learn very much ourselves by doing the samples, and we do hope that we can pass all these do's and don'ts on to you.

We enjoyed working with the 12 cut chenille, and would like to mention that it is available in 4 sizes, 3 cut, 6 cut, 8 cut and 12 cut, in cotton, in 14 colors, plus natural and white. If you might like a sample sheet of these colors, please send us a self-addressed stamped envelope, and we will send you one at no charge.

COST OF MATERIALS

The drapery cotton used in the warp comes in about 18 colors and is \$2.50 per lb. It is excellent for this usage, that is for drapes.

The 12 cut chenille, with 1600 yards per lb. is \$4.15 per lb.

The cotton boucle used in the weft in some of the samples in the rose red, was \$3.35 per lb., and comes on 1/2 lb. spools.

The flesh pink cotton nub used in some of the samples is also the same price, \$3.35 per lb.

NOTE ABOUT SAMPLE SWATCHES

This is the first time that we have ever had a variance in the wefts in the samples used in *Warp and Weft*, and we will try and make it the last. We waited for over 2 months for the weft thread of the 8/2 drapery cotton, and even though we ordered it from a second company, it too was delayed. We just had one box of the weft threads come in the other day, about a month and a half after we finished the sample, and about 3 months after ordering.

I will not attempt to break down the cost of the fabric per yard in this instance, as this was more or less an experimental piece, to try and show a technique, rather than to actually weave a drapery that you might like to use.

THIS MONTH'S COVER
(Continued from Page 3)

a total of 5 different warps, and he learned by doing, by weaving, and improving on each set-up, what he thought was his best set of samples, those on the extreme right of the photograph.

The jute was threaded on harnesses 1 and 2 and the rose-red linen was threaded on harnesses 3 and 4. He found that if he threaded it 1 and 2 jute, and then 3, 4, 3, 4, 3, 4 for the 6 threads of 20/2 linen, that this was one of the most satisfactory.

Mr. Gilmore used an 8 dent reed, and was spaced further apart in the reed for the last two samples.

The weft he used was most interesting also. A chartreuse pine tree moss was used in the weft in many of these featured in the photograph. Mr. Gilmore happened to wash one of these, and he found that the chartreuse moss color ran, and his water turned green, and after washing, the moss had lost some of its chartreuse coloring.

For weft in the others, Mr. Gilmore used the jute and linen, and thin cedar sticks which he cut out to size himself. When hot articles are placed on them, the aroma that results from the heat is very pleasant. Also, he found that it is possible to wash the red cedar, as it did not run like the moss did.

It certainly was interesting to see this display of Mr. Gilmore's, and he was kind enough to share all this information with us, and he sent us two of these pads that we might examine them more thoroughly for *Warp and Weft*.

BOOK REVIEW

(Continued from Page 2)

and halv-krabba, as well as the linen weaves for table linens, and many other small articles are given.

I might mention that this is the only one of this series in English, but I have often thought that this series of books is one of the best that I know of that has been made available for the hand-weaver during the past 10 years.

Perhaps you might enjoy a copy of *SMALL WEBS*.

BOOK: SMALL WEBS

AUTHOR: Lundback & Rinde-Ramsback

PRICE: \$4.25 postage prepaid

AVAILABLE: Robin & Russ Handweavers

I want to just mention the others in this series of Swedish Books by the same publisher. First is *VI VAVER till HEMET*. This is on weaving for the home and features drapery, upholstery, bedspreads and curtains. It, even though in Swedish, has what the weaver needs, the threading and tie-up, etc. It is priced at \$3.75.

Then there is the book "*YLLEVAVAR*" featuring entirely the weaving of wool. Such items as skirts, scarves, afghans, rugs, suiting materials etc. are all featured. It is \$3.30.

Next is "*HANDDUKAR och DUKTYG*." This book features entirely the weaving of linens of all kinds, and it is \$3.30.

An unusual book is one called "*BAND*". It features narrow band weaving for those interested in the inkle loom, and card weaving, and other weaves of this kind and type and is priced at \$3.85.

Still another of this series, all by the same publisher, is "*TRASMATTOR*", the weaving of rag rugs, and various rugs of all techniques. It is \$3.50.

The last of the series is "*DAMAST*", and it is a complete instruction book on Damask weaving. With Swedish text, it is very good for those interested in this type of weaving, and it is \$5.00.

All of these books with the exception of "*Damast*" have beautiful color plates.

Perhaps I shouldn't be so prejudiced, but I do feel that this is one of the best series of weaving books that is available anywhere.

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.

WANTED: A jobber is wanted on the east coast to handle a very nice line of hand-woven, metallic belts. These belts are woven of metallic, on an elastic backing, and can be had in about 8 different styles. A jobber is wanted to show to various stores along the eastern coast. For further information, write to: Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

SMALL WEBS: The new translation into English of the Swedish book, "Smavavar" is now available. Excellent for the 4 harness weaver—color plates. \$4.25 postage prepaid. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

HANDWOVEN BUCKET BAGS WITH A ZIPPER. In white nylon, these bucket bags are extra nice. The cardboard box insert can be removed and these bags can then be washed in the washing machine. \$2.95 each, plus postage. These bags will also be available soon in black, brown, navy blue, and red for fall. ROBIN & RUSS, 632 Santa Barbara St., Santa Barbara, Calif.

20/2 BLEACHED WHITE LINEN, imported from Belgium. On 1 lb. tubes, with 3000 yards per lb. \$3.60 per lb., plus postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

SEVEN PROJECTS IN ROSEPATH is once again available. It is very popular and is the same low price of \$1.50 plus 6c postage. Orders now being taken for delivery in approximately 3 weeks. ROBIN AND RUSS, 632 Santa Barbara St., Santa Barbara, Calif.

60/2 BLACK SPUN SILK. A beautiful quality fine spun silk in black, for warp or weft. About 25,000 yards per lb. on 1/2 lb. spools. \$6.00 per lb. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

SKEIN-WINDERS in all metal are now available. These are adjustable to fit any size skein with just the twist of a wing-nut. A built on metal clamp to fasten to a table or counter makes it easy to use, remove and put away. Price is \$12.50 plus postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

LOOP WOOL, in slightly irregular dye lots. 2200 yards per lb. Excellent for borders and for use as accent thread, but not as all-over use in stoles, etc. Mainly as accent. In black, aqua, white, red and royal blue. \$2.40 per lb., plus postage. While it lasts. In about 1/2 lb. skeins. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

TWO (2) KINDS OF WEAVING SCISSORS. One is the small, thread nippers, as used by many factories. Can be held in or on one finger while tying knots with the others. \$3.50 per pair. The other is a Swedish import, a pair of curved scissors, so that when you cut a knot or warp end, you will not cut any other threads, and there is no chance of doing so. \$4.50 per pair. Both are postage prepaid. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

LINEN AND VISCOSE. 65% linen, and 35% viscose, in natural only. 2500 yards per lb. \$2.40 per lb. on approximately 1/2 lb. spools. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

9/1 TUSSAH SILK, in Navy, Chocolate Brown and Black. 7500 yards per lb. Excellent for weft in dress material, yardage, skirts, drapes. Minimum 1/2 lb. of a color. \$4.50 per lb. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

SILK NOIL BOUCLE, in Natural. A silk boucle in natural color from Switzerland. On 1/2 lb. spools. \$4.50 per lb. while it lasts. About 25 lbs. left. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

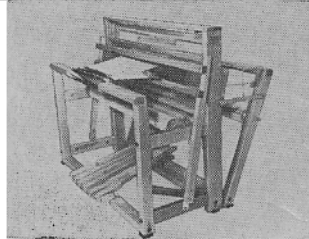
FIVE SILK TWEEDS ON SPECIAL. Normally \$8.00 per lb., we are closing out these 5 colors we have available at \$3.20 per lb. Write for free samples to: Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

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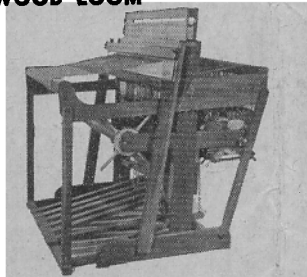
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