

# warp and weft

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October, 1959



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**Assistant Editors:** Robin Groff and Frederick Brown.

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## A Word from the Editor

We're a couple of days late getting this issue to the printers, but I do hope that we can get it out in time.

Mr. Brown, who does so much work, including weaving, in the shop, is away on a month's vacation, and it is a job trying to keep up with everything, when normally you have two persons doing the same work.

We have started an interesting project here in the shop. It is an order for 65 yards of 50" wide drapery material. It is all silk, and we had a special color dyed for this project. We were trying to match another fabric that is used in this same house, and it was amazing to us, to see how closely the dyers came to matching the sample that we sent them. It is so close in color that we can hardly believe that they were able to match it so well.

It will be set up 54" wide on the loom, with 36 threads per inch in a plain weave. The weft will be a 12/1 Tussah silk which has also been dyed, and this is a nubby tussah, and will have quite a bit of texture. We will double the weft, that is wind two ends of tussah on one bobbin and use it as one thread. We will weave it in two lengths, and the first length will be 35 yards, which goes on the loom first thing tomorrow morning.

Will tell you next month what progress we are making on this project.

Also, on one of the looms, we have a most interesting sample (future) for *Warp and Weft*, of a log-cabin weave, and we are anxious to finish it. If we do get it finished, we will possibly have it in our November issue of *Warp and Weft*.

Another future project that we are just planning and making samples for is an unusual one. We used the same pattern in *Warp and Weft* a couple of years ago in baby blankets, and we want to show you how the same pattern works out in entirely different texture and color. We've finished our sample swatch and will now soon start putting the 16 yard warp on the loom very shortly. These samples of this weave are quite exciting, and we wove at least three yards of samples, and the trouble is in deciding which to use in *Warp and Weft*, as we seem to like them all.

RUSSELL E. GROFF, *Editor*

## This Month's Cover

The cover this month, is a sample of Leno or a combination of Leno and Gauze weaving. It is a piece that was on exhibition at the Northern California Handweavers Conference either in 1957 or 1958.

Looking up in the Encyclopedia of Handweaving, by Mr. Zielinski, which we are reviewing this month, you will find the following definitions of Gauze and Leno.

Leno is from the French word, Linon. It is a cross-weave in which one pick of weft made with crossed warp ends is followed by an odd number of tabby, such as 3, 5 or 7 rows of tabby. Leno can be woven on the same set-up as Gauze. In industrial terminology, Leno means sometimes any cross-warp technique higher than Gauze. In colloquial language of hand-weavers, Leno may mean

### **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.**

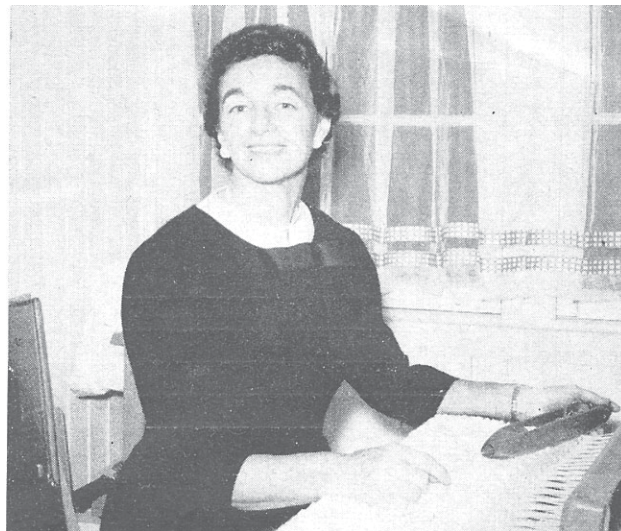
**If you know of an exceptional weaver, or of an interesting weaving shop, or of a local weaving guild, we will be very pleased to hear about them, that we might contact them and see if it is possible to present an article about the guild, weaving shop or weaver that you might know about.**

One of the better known weavers in the San Francisco area is Edith Garland.

She has many other outside interests, other than weaving, such as Symphony, Opera, a training program of prospective young Opera singers, and a busy household with five children and four grandchildren. These are just a few of the many outside interests of Edith Garland.

Weaving came into her life in the early thirties when her mother asked if she would like a loom that a friend of hers wanted to give to Mrs. Garland. As she has always been interested in anything done with the hands, she accepted and then had to learn how to use the loom. A friend of hers who had studied weaving in the Scandinavian countries taught her how to use the loom, and also taught her traditional weaving. Her enthusiasm for this craft led her to open the attic of her home as a studio and together with her friend, they taught the elementary steps in setting up a loom and the principles of weaving. All five of her children have learned to weave, but none of them are doing it at present. It is her hope that someday one or two of them might augment the output of her "Weaver's Attic". This is what she called her studio in the pre-war teaching period.

She has not taught since the war, but has taken several courses since that time in both color and design from Rudolph Schaeffer, Kay Geary, and Marie Murelius. She has also studied various weaving techniques with Cay Garret at the Yarn Depot.



**Edith Garland of San Francisco**

The group of weavers who studied with Kay Geary formed their own study group, and she is a member of this group. They call themselves "The Study Group," and limit their membership to 15 members. They meet monthly, September through May in the same "Weaver's Attic." The purpose of this study group is to study all aspects of weaving and experimenting with pattern, color, and the use of fibers.

This has proved to be greatly stimulating to Edith Garland and has helped not only her, but all the members of this study group to develop a greater creative sense in their weaving.

Mrs. Garland was chairman of the third **NORTHERN CALIFORNIA HAND-WEAVERS CONFERENCE** and has been a juror for many different groups.

She has had two purchase awards on her weaving from the California State Fair, as well as firsts, seconds, and honorable mentions and awards of merit from the State Fair and many other conferences and exhibits.

The last sentence of her letter I enjoyed, as she stated that she would rather design and weave than eat.

I hope that you have enjoyed becoming acquainted with Edith Garland, as we have in our correspondence with her.

## KOZY KORNERS

A curtain material planned for kitchen corners, and for utility rooms, and other such uses.

### THREADING DRAFT:

4			C		C	
3		C			C	
2	A	A			B	B
1	A	A			B	B

(One repeat)

### WARP:

- A. 8/2 drapery cotton, in a rose and in a bright red.
- B. 20/2 black egyptian cotton.

### WEFT:

Exactly the same threads are used in the weft, as are used in the warp:

### REED USED:

A 12 dent reed was used, and there were 2 ends per each dent, or actually 24 threads per inch in this fabric.

### KEY TO COLORS USED IN THE WARP:

- A. 8/2 drapery cotton, Red
- B. 8/2 drapery cotton, Rose
- C. 20/2 egyptian cotton, Black

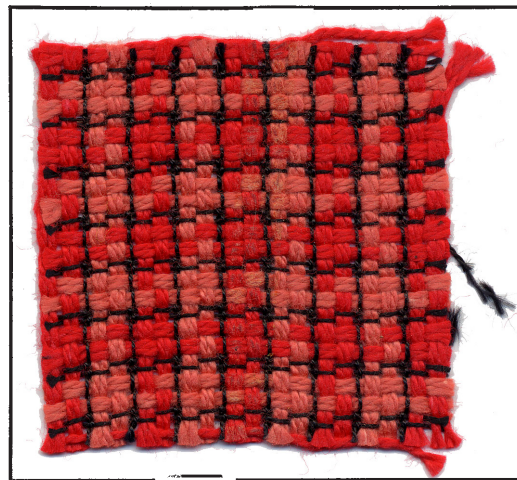
### TREADLING:

The treadling is all done on the #5 and #6 treadles, oft-times called the A treadle and B treadle. The treadling is all a plain weave, and you use exactly the same colors in the same sequence in the weft, as you used in the Warp. That is, you have two threads of red first on the #5 treadle, and then 2 threads of red on the #6 treadle. Then, one thread of 20/2 black on the #5 treadle, and one thread of 20/2 black on the #6 treadle. Then 2 threads of rose thread on treadle #5 and then two threads of rose

### 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:



on #6 and then one thread of 20/2 black on #5 and one thread of 20/2 black on treadle #6, and then start over again. I might mention that the easiest way to do this is to wind two threads of your red together on one bobbin, and two threads of your rose together on one bobbin, and this then eliminates the necessity of using 5 shuttles and you can get by with just three shuttles and you can get by with just three colors in the weft. I'll repeat the treadling here in a more simple language.

- Treadle #5—once—red doubled
  - Treadle #6—once—red doubled
  - Treadle #5—once—20/2 black, single
  - Treadle #6—once—20/2 black, single
  - Treadle #5—once—rose doubled
  - Treadle #6—once—rose doubled
  - Treadle #5—once—20/2 black, single
  - Treadle #6—once—20/2 black, single
- (repeat over and over.)

## **More About this Fabric**

This is a very easy fabric to weave, and yet to me, a very pleasing one.

I think it has very practical applications as use for drapes. Of course, you do not have to make them the same color as we did, but you can make them for instance, all white, or all cream, or use a heavy cream thread, and a brown fine thread, or any of many different color combinations. Actually, the idea for this was from a drape that one of the students in our adult education class wove about 5 or 6 years ago, and I have always had it in mind ever since. This is similar to a monk's cloth type of fabric, except for the single threads in between the doubled warp and weft threads.

The fabric that was woven in our adult education class about 5 to 6 years ago was used for drapes in the living room, and when I saw the student who wove them the other day, I asked about them. She stated that they were as nice after all this time, as when she first put them up, and so she said also that she wished that she had the same type of material in drapes all over the house.

In the threading draft in this fabric, we put one thread per heddle. Some weavers might prefer to put the two threads together on either harness one or harness two in the same heddle. I think it just depends upon the weaver as to just how you do it. In weaving it one person would use a shuttle with double bobbins, while another will use two shuttles for the same color and still the third weaver will wind the two threads of one color together, and use just the one shuttle for each color.

Also, I think that you can change these quite a bit by having three threads of one color together in the warp and in the weft, and I could see even the alternating of blocks of 4 or 8 threads of one color, the single threads in between, and then 4 or 8 threads of the second color, and then the fine thread in between again.

The 8/2 drapery cotton that we used in this sample is one of the most neglected threads in hand-weaving. Actually, the reason for this is that this thread doesn't even look attractive on the cone or spool, but if the weaver will use it properly, and combine it with the right threads, it can be made into many beautiful fabrics.

One other use that we used for this drapery cotton, was to use it entirely as weft on an M & O's weave, and we found that it made a very absorbent towel on a 20/2 cotton warp. We used a small balanced M & O weave, and it worked out very satisfactorily.

Another big selling point about this type of thread, 8/2 drapery cotton is its softness, and the fact that one of the manufacturers we buy it from sells it as tub-fast and sun-fast. I think this always adds to the attractiveness of any thread.

Our sample swatches are not too large this month, as I don't think we need a large sample to appreciate this particular sample, and also when we were weaving it, we wove only 12 yards, and I'm lazy and want to have it do without having to weave another three or four yards of material.

## **Cost of Materials Used in Sample**

The 8/2 drapery cotton comes on approximately 1 lb. cones, and is \$2.50 per lb. The 20/2 black egyptian cotton comes on 1/2 lb. cones, and it is \$5.00 per lb., or \$2.50 per 1/2 lb. cones. Yarns are available from Robin & Russ.

## **Cost of Sample, Per Yard:**

The total cost of a 12 yard warp, 32" wide, came to \$7.18. This makes the warp come to 60c per yard. As the weft thread is exactly the same, the weft comes to 60c per yard. Thus, the material cost is \$1.20 per yard for the 32" width material.





#### YOU CAN'T KEEP A GOOD WEAVER DOWN

The above scene proves this more eloquently than any words. Marie Walling had the misfortune to fall and break a toe on her right foot. After one day away from her shop in North Hollywood was enough for Marie and so back she went the next day, soaking her injured foot in ice water and using the treadles with her left foot. The crutch enables her to get around the shop so she can wind bobbins, etc. It is thanks to her husband, who is a photographer for various movie studios, that we have this picture. If you have a chance why not visit Marie Walling at her weaving studio at 4409 Bakman, North Hollywood, California.

#### An Incentive to all Weavers

We received a letter from one of the subscribers to *Warp and Weft*, and we were so interested in it, that we asked permission to quote from it. Therefore the following is a direct quote from this weaving friend.

"Also, I wonder if you would be interested in what I have found. I am a double ampu-

tee — recently so — and before that I was totally blind for many years. It was while I was blind that I taught myself to weave with the hunt, lose, and find system. I regained my sight, and still weave. I lost both of my legs, and I still weave, and I am able to sell all that I can make.

Right now, I'm working on some ideas that I want to enter in the state fair this fall—and—I'm in the midst of converting my foot looms over into hand looms, and so far, some fun. I've even found that picking the treadles or raising the harnesses by hand allows more variety of pattern and creativeness than when your treadles are tied up to a specific tie-up.

It proves that you can if you will and if the 'want-to' is strong enough.

Some day, I hope to open my own weaving shop here—and so far have just the plans on a blue print—but to date, because of lack of funds, my shop has been my home and selling is fast and my weaving slow." End of quote. Don't you think this is a wonderful letter?? This letter ties in very well with the photograph above, and with the sub-title under the photograph, that "YOU CAN'T KEEP A GOOD WEAVER DOWN."

#### Book Review

A new type or kind of book available to the handweaver has just been published. It is "**The Encyclopaedia of Handweaving**" by S. A. Zielinski.

The main purpose of the publishing of this "Encyclopedia" is to enable even a total layman to read and understand any book, periodical or article on weaving, regardless of its place of origin or age—as long as it is written in English.

It is also very useful as a manual for the handweaver and is a good source of general information about weaving.

In weaving, we have many different terms or words meaning the same thing, and often one word will have several different meanings. This is an attempt to bring order out of confusion. Whenever possible, Mr. Zielinski has given the source of the term in question as well as a clear definition of same.

There are many sketch drawings, many pattern drafts, and many photographs used throughout the book to illustrate the sides

of all terms so that everyone can understand them.

The book is divided into several sections. The first is on "Weaving Operations." The second is "Weaving Tools," and the third is "Theory of Weaving." There are also sections on raw materials, patterns, and fabrics of all kinds.

The book is published on slick paper and is nicely done by one of our leading dictionary publishing houses, Funk and Wagnalls.

This book has a surprisingly large amount of content, and will answer almost any question that most of the weavers might have about the various weaving terms. There are many different threading drafts given as well as the tie-ups for same.

I had, myself, the pleasure of studying with Mr. Zielinski last summer, and I feel that he is one of the outstanding teachers of the theory of weaving, and I feel that I myself benefitted very much from the short period of instruction that I had from him.

Perhaps you might enjoy a copy of

**TITLE: THE ENCYCLOPAEDIA OF HANDWEAVING**

**AUTHOR: S. A. Zielinski**

**PUBLISHER: Funk & Wagnalls Co.**

**AVAILABLES from either Funk & Wagnalls Co. or from Robin & Russ**

**PRICE: \$8.50 each**

**THIS MONTH'S COVER—Continued**

any crossweave, and even Net Weave.

The definition of Gauze Weave is very long and the explanation in this book is very clearly given, but I will just give you a few pertinent facts here.

Gauze is a cross-weave in which the warp-ends are twisted around each other in pairs, making half a turn between two shots of weft, and then another half a turn in the opposite direction.

A special set-up of the loom is required to weave Gauze or Leno. It is actually the use of a special heddle called "Doups", that we need to weave Gauze or Leno.

I will not go into detail as to how these are set up on the loom or how they are threaded here, as we hope to have a sample of a Leno weave for you in one of our forthcoming issues, and we will give you the complete details of the set-up at that time.

Incidentally, the word Gauze (according to this new encyclopedia) is from Gaza in Palestine, where this particular weave is said to have originated.

Look for the Leno sample in a few months, and for the complete instructions as to how it is woven. I know that it will be hard for me write it up and explain it, but I certainly will try and make it clear as possible.

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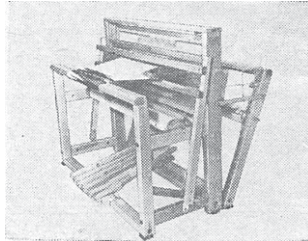
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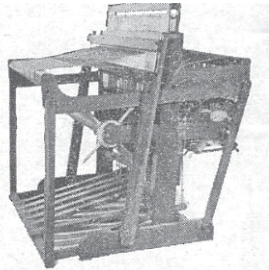
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