

warp and weft

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Brown.

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A Word from the Editor

It will be a hectic two months, these next two months coming up, for us here in the shop. The reason for this is primarily the two weaving conferences that are forthcoming. First, there will be the second conference of the Southern California Handweavers which is just this coming week-end. Then the last of April will see the conference of the Northern California Handweavers at Stockton, California, the weekend of April 30th and May 1st.

For the Southern California Handweavers conference, we are preparing a special exhibit of just ramie fabrics, and samples of different kinds and types of the ramie plant in stages of preparation for spinning.

This will be on display at the conference, and I will give a 15 minute talk on Ramie to the assembled weavers.

So, it's a beehive of activity here, getting *Warp and Weft* ready before I go away, as well as *Drafts and Designs*, and also getting the Ramie exhibit assembled and put together, and getting our yarn and accessory display for both of the conferences ready.

To change the subject, our daughter Janice is in seventh heaven, as she has received an 8-weeks-old purebred Beagle puppy as a birthday present. Of course -her birthday

isn't until June, but the "Beagle Hound" is on hand already, and proving to be much fun to everyone.

We are now starting on our second 125 yards of jute material for the jute and leather bag combinations we are making for a company here. We have a sample of each of these bags in the shop, and they certainly are a beautifully made bag.

Well, perhaps the reprint on the silk will get in this issue, as we just couldn't crowd it in the last issue.

RUSSELL E. GROFF, *Editor*

Book Review

This month we want to review a book that is not too well known, but which is excellent for the person doing chain warping. It is called "*Dressing the Loom*", by Ida Dean, and it is a Handbook to weavers to show them the Direct Beaming Method of Warping.

What makes it so nice is that there are 24 full page illustrations or photographs showing the step by step procedure of this method of Warping.

We ourselves use an entirely different method of warping (Sectional Warping), but I can certainly see from the book and illustrations given that it is well planned and well executed, with nothing being left out in the preparing and warping of a loom.

In the book she illustrates the use of a vertical warping mill and also a raddle and lease sticks in the chain warping method. The method she illustrates is more or less a duplicate of the methods used in Sweden, in other Scandinavian countries and throughout Europe.

TITLE: DRESSING THE LOOM

AUTHOR: Ida Dean

PRICE: \$3.50 plus 14c postage

AVAILABLE: ROBIN & RUSS

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.

The Detroit Handweavers Guild

The Detroit Handweaver's Guild of Michigan, composed of members from Detroit and its many suburbs and from Canada, celebrated its Tenth Anniversary in April of 1958.

This is quite a large group of weavers, and it is divided into 5 different area groups, on the basis of geographic location, to accommodate the members spread over the large metropolitan area and Canada. These smaller groups meet monthly and study and work on various specific aspects of weaving, and preparing detailed programs to be presented to the entire guild.

With these group presented programs and occasional professional speakers, the monthly guild meetings of all of the 5 groups together are quite varied and the self-participation of the members is a constant challenge and a rewarding activity for the meeting period.

There are 63 members of the guild at the present time, and the entire guild meeting of all members is held once a month on the 2nd Friday of each month at 11:00 a.m. for the business meeting. Then, they adjourn for lunch at the cafeteria of the International Institute, and then after lunch they gather for the special event of the day in one of the many rooms of the International Institute. The address of their meeting place, and the guild address is as follows:

Detroit Handweaver's Guild
% International Institute
111 East Kirby Avenue
Detroit, Michigan

The guild does not meet in July and August, but at all of the other meetings, all weavers are welcome to participate in the meetings.

An important yearly activity of the guild is participation in the OLD WORLD MARKET — a pre-Christmas festival and sale and exhibition, sponsored by the International Institute in Detroit, part of the community Services activity of the city. It is a 4-day bazaar type of festivity, with booths of articles for sale, exhibits of nationality crafts, varied programs of dancing and entertainment, nationality meals, etc. Guild members prepare articles throughout the year for the booth they are allowed to operate. As the Detroit Guild is made up of members from many lands as well as American born, and since the International Institute is the headquarters for their meetings, they are very active participants in this colorful event.

The meetings of the guild are planned well in advance by the Vice-President in charge of programs. Each of the area groups presents at least one program a year, and of course outside programs and speakers provide the rest of the programs for the year.

Many of the members of the guild are also entering their fabrics in the competition of the Michigan State Fair, which is held every September.

The Detroit Guild was responsible for the formation and organization of the Michigan League of Handweavers, now completing its first year, and sponsoring a Mary M. Atwater Memorial Conference in July, open to anyone interested in weaving.

This guild had 5 charter members, and it certainly does sound as though the many and varied activities are certainly interesting and worth-while. Here's hoping that perhaps you might be able to visit them, and participate in some of their meetings.

Modern 4 Harness Overshot

An unusual technique which was introduced, we believe by Mr. Zielinski of Z-Handicrafts. An overshot weave, with no tabby is the actual end result.

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:

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

WARP:

20/2 black Egyptian cotton, sett at 30 threads per inch.

WEFT:

For weft, there were four different colors in 10/3 tightly twisted mercerized cotton.

They are:

1. Burnt Orange 10/3
2. Skipper Blue
3. Emerald Green
4. Dark Brown

REED USED:

A 15-dent reed was used, and it was double sleyed, making it 30 ends per inch.

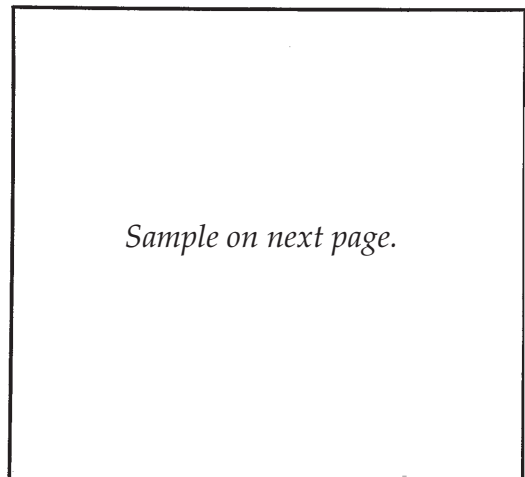
TREADLING SEQUENCE:

The treadling is one of the most important parts of this weave. Be sure that you make the correct color changes to make the blocks stand out satisfactorily.

TREADLING:

- Treadle #1—Emerald Green
- Treadle #2—Burnt Orange
- Treadle #3—Dark Brown
- Treadle #4—Skipper Blue
- Repeat above 4 shots 3 more times
- Treadle #1—Burnt Orange
- Treadle #2—Dark Brown

SAMPLE:



- Treadle #3—Skipper Blue
- Treadle #4—Emerald Green
- Repeat above 4 shots 3 more times
- Treadle #1—Dark Brown
- Treadle #2—Skipper Blue
- Treadle #3—Emerald Green
- Treadle #4—Burnt Orange
- Repeat above 4 shots 3 more times
- Treadle #1—Skipper Blue
- Treadle #2—Emerald Green
- Treadle #3—Burnt Orange
- Treadle #4—Dark Brown
- Repeat above 4 shots 3 more times

Start from Beginning, and repeat over and over.



A Correct Color Combination

In this weave, you should be sure to use the correct 4 colors. It is the sequence of colors that makes the blocks stand out, and if you should use two colors fairly close to one another, then the blocks will not stand out as much as they do in our sample.

Of course, in our sample, we choose 4 colors that would stand out very clearly that we might show how this technique works. Of course, many might not like our color sequence, but it was chosen so that we could make the 4 different blocks be outstanding.

More About this Fabric

You will note in the threading draft, that there are 4 major blocks of 8 threads each in the threading draft. We also give the selvage in the draft above for both the left and right sides, and also, you will note that an accidental thread (one thread only) is needed in your draft when you change from one block to another. In this case, we repeated each of the 4 major blocks only two times, and then after that comes the accidental, then the next major block repeated 2 times, and then the next accidental, etc.

In the first sample that we wove on this threading draft, we repeated the major blocks 8 times instead of 2 as in our sample. This made a block about 2 inches, and we wove it two inches square. In this sample, rather than 4 colors of extreme contrast, we used 4 pastel colors, and used this in mats, and they turned out very satisfactorily.

Also, I think that this would be a good way of bringing color into a room, using this on pillows, on valances, on waste-baskets, on magazine racks, etc.

I thought after we started this particular sample, that we would have liked this material, and this weave, better, if we had set the 20/2 black Egyptian cotton at 40 per inch, instead of 30 per inch. This would have made the float 1/3 smaller, and would have made a firmer fabric.

This technique was one of the techniques that I learned while studying with Mr. Zielinski in Quebec two years or two summers ago.

Also, there are different treadlings that you can use on this particular technique. Instead of treadling a straight 1, 2, 3, 4 twill, you can use other variations as such as 1, 4, 2, 3 or 3, 1, 4, 2, and still others such as this one to make your blocks vary. 1, 2, 3, 2 for 1st block, 2, 3, 4, 3 for the second block, 3, 4, 1, 4 for the 3rd block, and 4, 1, 2, 1 for the 4th block.

When you see a large piece of this sample with the colors that we have used herewith, you find that you have a type of shadow weave, which is very interesting.

One other thing I might suggest and that is if you are interested in table linens, I think that if you use a heavy linen of perhaps a 16/3 in weight for warp, and 4 colors of the same weight for weft, the stiffness of the linen would make it a very satisfactory place-mat project.

This Month's Cover

The cover this month is a photograph of a tapestry type wall hanging which was shown at the Northern California Handweavers Conference in Carmel last year.

I do not know whether the warp was linen or cotton, but the weft is a combination of Raffia and Rayon Boucles of different textures.

It looks as though it might have been threaded on an M's and O's threading draft, but I am not sure whether it was done this way, or just woven this way so that it resembles M's & O's, and using the inlays of different threads to create a similar effect to an M's and O's weave.

It certainly was a nicely done piece of weaving, and particularly pleasing was the way the different textured yarns were used to accentuate the different space shapes and sizes.

Perhaps one of you might know who wove it, that we might give credit where credit is due. We chose it as an outstanding piece ourselves, and asked the photographer to take a picture of it, but there was no name on it when we did this.

Boom in Silk Bypassing the U. S.

The following article was one that we noticed in a trade magazine, and one that we thought might be of interest to the handweavers of U.S.

"The almost forgotten silkworm is making a strong comeback in the textile and fashion industries these days. But silk mills in the United States say the boomlet is passing them by. They blame Japanese competition.

The nub of the U.S. weavers complaint is that Japan, which once confined its silk exports to raw fiber and low-cut goods, is now shipping huge amounts of luxury fabrics which duplicate the cloth traditionally produced in the U.S. Mills.

American mill men say they designed these fabrics in the first place, perfected techniques for manufacturing them, promoted and advertised them at great expense, and created a market for them. Now, they say, the Japanese are coming in with perfect imitations which can be sold more cheaply because of Japan's lower labor costs.

Our wages are 10 times what the Japanese pay, is the complaint of most of the U.S. silk producers. We just cannot compete on equal terms.

The Japanese textile people say the real reason for the decline in demand for American-produced silk goods is competition from the so-called "Synthetic or man-made" fibers.

To combat this, the silk producers and manufacturers in the U.S. have had to change their aims, and they now have a long-range goal of a silk, wash and wear fabric that will do everything the man-made fibers do, and at the same time preserve the rich feel and sheen of genuine silk.

Of course, the Handweavers also suffer from this, as the more silk that is brought in to this country to be woven, the more silk yarns are available to the weavers. Many of these are job lots, and some of them (the

job lots) are of tremendous size or they used to be, but the amount of these job lots and size of them has declined in the past few years.

Right now, while the U.S. output is slumping, high-styled silk goods are taking on new luster in the world's major fashion centers. Also, the group known as the International Silk Congress is planning a costly research program that will seek to find better ways of dyeing, finishing, and printing silk fabrics.

U.S. manufacturers of such material have sought to have a higher duty placed on these imported yardages, but to date, they have had no success."

Let's hope that a solution to this problem is found, that we, the handweavers can enjoy the wonderful qualities of silk that we so much enjoy.

Exhibition Reports

The Desert Weavers Guild of Phoenix had their annual exhibition in the Heard Museum in February.

During the exhibition, demonstrations were given on high warp looms by Mrs. G. L. Chlarson (making tapestry demonstrations) and by Mrs. S. B. McGinnis, working on a flossa rug.

This was a new type of weaving for most of the Phoenix area, and so it did receive a great deal of attention. Near these high warp looms were shown several Indian rugs, products of a kindred loom of a more primitive type.

Six classifications were given awards. Awards were made for made-up articles of wearing apparel, yardage, pillows and upholstery fabrics, household linens, rugs, purses, belts, stoles and bags. Three first awards and the Sweepstakes went to Mrs. E. P. Matteson, who was president of the guild last year.

Judges for the show were Mary Pendleton of Sedona, Arizona, and Esther Gleason of Missoula, Montana.

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.

HAND-WOVEN and HAND-MADE BAGS of a jute and leather combination. Beautifully made, and lined inside with leather, and with two pockets, one of them a zipper pocket. A strong, well designed clasp is on the bag. They are available in black jute with black leather, or brown, white or natural jute with brown leather. Price is \$24.95 plus postage and insurance. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

HEAVY, RAW, DEGUMMED SILK: A small quantity of this is available in two fairly heavy weights. Price is \$4.50 per lb. Free samples upon request. ROBIN & RUSS, 632 Santa Barbara St., Santa Barbara, Calif.

7/2 SPUN DOUPPIONI SILK IN 3 NEW COLORS: This stock item of 7/2 spun douppioni silk that can be used for warp or weft has 5800 yards per lb. There are now 13 colors available. The new colors are Flame Red, Avocado Green, and Sea-Foam Grey-Green. A free sample sheet of this upon request. ROBIN & RUSS, 632 Santa Barbara St., Santa Barbara, Calif.

FLOSSA RODS, in 1/2", 3/4" and 1" width, 40" long or longer are now in stock. New shipment just in from Sweden \$3.50 each, while they last. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

SWEDISH HANDWEAVING by Malin Selander. This is her 2nd book in English and it is \$6.95 plus 14c postage. Beautiful color plates, and details of all of the patterns. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

1 1/2/1 NATURAL WOOL, excellent for Flossa Rya and other type rugs. Will dye beautifully. 1100 yards per lb., \$1.60 per lb. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

COLOR WHEELS. A well designed and well planned color wheel, for use in helping choose proper color combinations. \$1.00 plus 5c postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

A COMPLETE SET OF SAMPLES, and your name on our mailing list for further periodical samples. Fee for this is \$1.00, and it includes our current 6 different sample sheets. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

SMALL WEBS. The excellent Swedish book which has been translated into English and which features the weaving of small articles. \$4.25 per copy, postage prepaid. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

LOOM ANCHORS: These popular loom anchors are a specially prepared felt pad with a pressure adhesive on both sides. These are used in many factories to hold power looms in place. \$1.50 per set of 4, postage prepaid. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

ODD LOT SPECIAL. 10 pounds of nice quality yarns, about 1 lb. each of 10 kinds for \$8.50. Postage prepaid in California, and \$1.00 extra if out of the state of Calif. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

12/1 SPUN DOUPPIONI SILK. Natural only, with a slub in the silk. Cones of about 1 1/2 to 2 lbs. each. Just 50 lbs. available in your natural silk color. \$1.60 per lb. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

Warp and Weft BACK ISSUE SALE

Complete sets of 1954, 1955, 1956, 1957, and 1958 issues are reduced to make more storage room. Complete yearly issues are \$3.00. They are now on sale at \$1.75 per each complete year's set.

As a special offer, if anyone purchases a set of 3 or more years, we will include, FREE OF CHARGE, ten of the mimeographed issues which were put out before we took over the publication.

Postage on one year's back issues is 12c. If 3 or more years back issues are ordered, postage will be prepaid.

ROBIN & RUSS
632 Santa Barbara Street
Santa Barbara, California

OUT OF PRINT BOOK SALE

"How to Weave Linens", by Edward Worst, and "Footpower Loom Weaving", by Edward Worst, are now officially out of print. A few copies of each are available at reduced prices, while they last.

HOW TO WEAVE LINENS—regularly \$5.50
ON SPECIAL AT \$4.50 each.

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regularly \$7.50

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Parcel post charges 14c per book

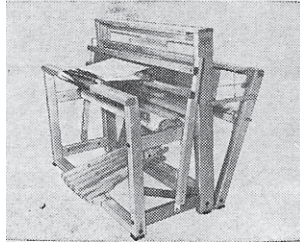
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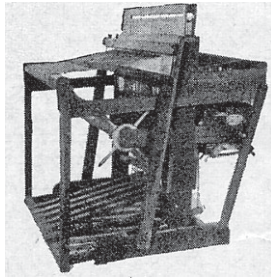
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