



warp and weft

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May, 1960

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Brown.

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A Word from the Editor

The 65 yards of draperies that we wove for our customer in Chicago have been hung, and we are very happy to have had pleasing comments from several persons about them.

As a result of this order, we have received another order for 75 yards of an all silk drapery in exactly the same set-up. This time, the warp will be a smooth 10/3 spun silk, with 8400 yards per lb. The weft will be a slubby Tussah silk doubled with a 9/1 sun douppioni silk, both of these being wound on the same bobbin. This time it will be all in natural, instead of being dyed a special color, as was the thread the last time. I tell myself, that if I work hard, that I can finish this in 60 days, particularly with summer vacation time coming, but only time will tell. In any event, the silk warp is enroute to us now, and we do hope to get started sometime next week. These will be a full 50 to 52" in width when finished.

We also just finished an interesting 6 harness point twill weave for our multiple harness bulletin. This is more or less considered a 6 harness overshot, but the possibilities of it have so intrigued us, that we have set-up the loom, expanding this 6 harness weave to an 8 harness weave in a somewhat similar set-up. For warp, we are ex-

perimenting with a 20/2 spun rayon on the skirts that we are making.

Incidentally any of you who might like to subscribe to the multiple harness bulletin *Drafts and Designs*, for the coming year. If you subscribe now, we will send you an extra two copies free of charge. Your subscription will include the May and June issues of this year, as well as all of the next year's issues. Subscription price is \$4.00 per year.

We did enjoy the Southern California Handweavers Conference in Long Beach, and we will have some very interesting cover photographs that will be featured in the forthcoming months. Of particularly great interest to me was the surge in the popularity of the many "Tapestry Pieces", and Wall Hangings of different types.

It was also here at this conference that I gave the talk on Ramie that I had been working on for so long. I think that many people were made aware of the many valuable properties of this not-so-common weaving material. I know that I enjoyed working on this talk and I feel that I myself learned a great deal about this fiber myself, over what I had earlier learned.

Another exciting thing has happened this past month. We went on a weekend camping trip over to THREE RIVERS, California, about 20 miles south of Sequoia National Park. The display of wild flowers in California this year is of exceptional beauty, and in some cases, we saw whole mountain sides covered with white snow-drops, other slopes entirely covered with *Lupine*, still others covered with California Poppies, Fiddleneck, miniature Daisies, and with the purple *Brodiaea*", a member of the wild onion family of flowers.

We made a tour up into the park, and at the lower levels of about 2,000 feet, spring was in full bloom; we went higher and higher until spring was finally just beginning, and

still higher we came into the many snowfields of winter. We have been so impressed with this area on our many visits over there, that we came back this time with empty pockets, as we made a deposit on a hillside acre of land from which we could gain a view of the snow-capped peaks, and across the valley the pinecovered hills are a part of the view, while directly below us, and in sound a part of our view, the murmuring waters of the Kern-Kaweah River flow by. We are greatly excited by this, and hope someday, we will be able to move there, for both home and business.

If someone could weave all of the colors that we saw in these wild flowers into one piece, it would be so bright and colorful that many of you would not believe that so much color could exist in just one little area of nature. And too, we saw so many trees, flowers and other things that I feel it would be impossible to impart the feeling that these views gave, even in a series of tapestries.

I often think that I should try to develop a few of these sights into a fabric (tapestry) but when I get to the shop and see the mail and other weaving to do, this idea just seems to remain an idea, and no action is put to it. Perhaps some day!!!

RUSSELL E. GROFF, *Editor*

Book Review

This month, we are pleased to tell you about a new spiral bound book entitled *Functional Overshot* and it was written by Grace D. Blum of the *Handweavers Basket*.

This folder is quite unique and outstanding, as it gives you ideas as to how to weave overshot in some 26 different methods. Not only are there 26 different methods of weaving overshot developed, but, **THERE ARE ACTUALLY 32 DIFFERENT HANDWOVEN SWATCHES**, to illustrate each of these different techniques.

Mrs. Blum states that this was written to show that overshot weaving does have an important place in handweaving, and because of the wide versatility of adaptation, overshot weaves should never be overlooked.

Among the many overshot techniques illustrated by the woven swatches are such overlooked ones as Spetsvay, Bound Weave, Honeycomb, Shadow Weave Opposites, Italian Weave, Shaded Tables, and others that some of us know, and some of us do not know how to weave.

The price in this folio is quite high, but this can be explained and understood, when you see the work that has gone into the put-up of this book. It would be particularly valuable to the student of weaving, who is interested in learning the many ways of weaving overshot that are illustrated herewith.

TITLE: FUNCTIONAL OVERSHOT

AUTHOR: Grace D. Blum

PRICE: \$16.50 postage prepaid.

AVAILABLE: From the Handweavers Workbasket, Box 691, R.R. 1, West Chicago, Illinois, or from Robin & Russ Handweavers.

This Month's Cover

The cover this month is one of the wall hanging tapestries that I mentioned were so outstanding at the Southern California Handweavers Conference.

This tapestry of an "Angel Kneeling at Prayer", was woven by Mrs. E. Napolitano of 1308½ Maltman Avenue of Los Angeles, California.

It was most beautifully executed, and as you can see, was chosen by the judges as one of the outstanding pieces in the show. Mrs. Napolitano also wove another piece, and we hope that we can show it on one of the future *Warp and Weft* covers.

Blue & Natural, Ramie & Linen Squares

An interesting place-mat of Linen and Ramie, in a huck variation, made on the loom 14"x 20".

THREADING DRAFT:

4		X				X	X	X
3		X	X			X	X	X
2	X			X	X	X		
1	X	X		X	X	X	X	
		Block A			Block B			

PLAN FOR 14" PLACE MAT

A Block—6 times	36 threads
B Block—1 time	14 threads
A Block—6 times	36 threads
B Block—1 time	14 threads
A Block—6 times	36 threads
B Block—1 time	14 threads
A Block—6 times	36 threads
B Block—1 time	14 threads
A Block—6 times	36 threads
B Block—1 time	14 threads
A Block—6 times	36 threads
B Block—1 time	14 threads
A Block—6 times	36 threads

Total No. of Threads 336 threads

WARP:

Two different threads were used in the warp. One was a beautiful quality, 20/2 linen in natural color, and the other was a 16/2 Ramie in a light blue color.

WEFT:

The 20/2 linen used in both warp and in weft has 3,000 yards per lb., and is \$4.40 per lb.

The 16/2 Light Blue Ramie used in the warp and in the weft has 2400 yards per lb., and it is \$5.00 per lb., and the color is both sun-fast and wash-fast.

REED USED:

A 12-dent reed was used, and it was double-sleyed, 2 ends per dent, or 24 threads per inch.

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:



TREADLING SEQUENCE FOR PLACE MAT:

- Treadle 3, 4, 1, 2 — using 20/2 Nat. Linen. Then repeat 7 more times, making 8 repeats using 20/2 natural linen.
- Treadle 3, 4, 1, 2 — using 16/2 Blue Ramie. Then repeat 2 more times, making 3 repeats using 16/2 Blue Ramie.

Repeat over and over, for desired length of mat. Be sure to end with the A treadling unit at the end of your mat with the natural linen, so that your mat is balanced at each end.

More About this Fabric

Notice the very nice sheen that the sample this month has. We washed the fabric once in the washing machine, and then after drying, we dampened it, and ironed it dry with a steam iron.

The ramie tends to have a natural sheen, as does the linen. This is a line linen, which is one of the best quality linens available,

with a long fiber being used in the spinning of line linens.

There is a fairly long float in this particular mat, but we do not feel that this is detrimental in any way. There might be a tendency once in a while to snag one of these float threads, but if you ever examine them closely, the old colonial linens, you will also notice that they used the same type of weave in many of their linens.

This weave is a combination of two different blocks of a huck weave, a single block huck, which has three threads in one block, and a triple block huck, which has 7 threads in one block. Notice that the natural linen is threaded in the single block huck, which is 1, 2, 1 or 3, 4, 3, and the triple block is in the 16/2 light blue Ramie, and these blocks are threaded 7 threads per block in 1, 2, 1, 2, 1, 2, 1 or threaded 3, 4, 3, 4, 3, 4, 3.

Incidentally, did all of you know that the term *Huck* or *Huckback* is a name that was derived from the huckster, a foot-traveling dealer, who carried his pack of linens on his back, and who peddled them from street to street. His specialty was normally a fabric with a threading draft similar to the one that we are using in this sample.

Also, this term is used very much today, and you can go to almost any store handling linens and ask for huck toweling, and you will find most of it is in a single spot Huck weave.

This weave is particularly good for towels, table linens, and place mats, because it beats up fairly tightly in the weave, and because some of the weft threads float over three warp threads, thus causing more surface that will absorb water, to be exposed to water or any other liquids.

Also, I might mention that if we ironed this linen, as they do the linens in Scandinavia, ironing them with just a slightly warm iron, or even a cool iron, and ironing the

linens until they are dry, you will find that they take a much higher sheen and luster than if they are just washed and dried, and pressed.

A Huck weave is essentially a linen weave, and usually natural or white linen, and sometimes colored linen is used in most huck weaves.

However, with the many new and textured threads that are available today, and with different sleysings of the reed, to obtain open and grouped warp effects, it has become very popular in the weaving of drapes particularly.

Also, another interesting feature about a huck weave, is that it is normally a weave that utilizes only one shuttle. Thus, it is a little easier and faster to weave than for instance an overshot weave, which almost always utilizes two shuttles.

Cost of the Fabric

Because of this weave, more thread is used in a huck weave, than a plain weave. In this particular place mat project, you will find that 1 lb. of the 20/2 natural linen, and 1/2 lb. of 16/2 Light Blue ramie is enough for warp for 6 yards of 14" width, and this is enough to weave this length into 8 mats, 14x21, plus a piece at the end in runner length, or about 14x28.

The 20/2 linen is \$4.40 per lb., and comes on tubes of about 1 lb. 2 oz. normally. The ramie is 2400 yards per pound, or 600 yards per spool, it would take 1/2 lb. for use in warp and weft. This is \$5.00 per lb.

Cost per Placement

Linen for both a 6 yard warp, and weft on same would be 1 lb. or \$4.40.

Ramie for both a 6 yard warp, and weft on same mats would be 1/2 lb. or \$2.50. Thus in all the 8 mats and one runner would cost a total of \$6.90 for 9 pieces of table linens. This makes the individual pieces cost 77c each.

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