

warp and weft

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October, 1960



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Brown.

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A Word from the Editor

School has again started, and the annual rebirth of interest in handcrafts (after summer vacations) has again made known its presence.

Our adult education weaving class is indeed an active one, with some 22 students (15 new ones), and it is really a job to try and get them all started at once on the looms. Fortunately, we have sectional beams on all of the floor looms, and most of them had a good warp already on the loom, so many are able to start weaving immediately.

It doesn't seem possible, but this is actually the 13th or 14th year that I have taught this class, and it is one of the many things that I do enjoy in weaving, as you obtain so many ideas from the new students, and also their great enthusiasm is a great stimulus to both the instructor and the older students to do more varied and interesting work.

In the shop here, our interests are still settled on the card weaving belts and also upon a new, 8-harness, 56-inch loom that we have just purchased. We have just warped this with some 40/2 natural linen at 40 per inch, and we hope to finish it either today or tomorrow (sleying the reed) and then the

actual weaving will commence on this 56-inch-width loom. Our first project on this is a quite unusual 8-harness bronson weave that makes a design almost like a flower. It will be a lacy and decorative table cloth that we will weave on it, and with the new width, 56 inches, we will be able to make these in just one piece, instead of two as we have so often done in the past.

Our two twice-woven rugs are still on the loom, and wouldn't it be nice if we had more time to weave, and had nothing else to do.

Well, I'd better hurry and finish this, so I can get back to the four looms that I have projects on that I should finish as quickly as possible.

RUSSELL E. GROFF, *Editor*

Another Twice Woven Rug

Last month, we told you of an interesting twice-woven rug we were making. This month, we have in progress a still different twice-woven rug which is exciting quite a bit of comment. This is a real challenge.

Two summers ago while studying with Mr. Zielinski, at Z Handicrafts in Fulford, Quebec, Canada, I learned of this technique, but could not quite believe it until I had actually woven a sample.

The conventional twice-woven rug consists of first of all weaving the chenille with your odds and ends, and then after that, weaving your rug from the chenille you make.

This one we are weaving this month consists of the same two techniques but with one major difference. The method of weaving the chenille is a little different, in that you plan it in advance, using specific colors in specific places. Then when you cut the chenille, and weave it in your rug in sequence as you cut it, it will actually weave a geometric pattern into your rug, making many interesting designs, depending upon

(Continued on Page 5, Col. 2)

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 Dale Hollow Craft Shop of Route 1, Monroe, Tennessee, has been established to teach interested persons how to weave and also how to spin using a spinning wheel and the hand spindle. This program has been started to help persons not having other employment make a little extra income for their own use and for home use. This is a church-sponsored activity, and the Christian, Methodist, Presbyterian and Cumberland Presbyterian Churches are working with the craft shop to open up markets for hand weaving.

The building for this craft shop was donated by Mrs. Floyd Smith and then the weavers went to work to try and raise the money to have the building wired for lights.

Mrs. Ernest Bilbrey (featured on this month's cover) is the instructor for this program, teaching both spinning and weaving. You can see on the cover photograph, one of the bedspreads woven here.

Among the many projects they weave are rugs, place-mats, pocketbooks, pillow covers, drapery material, upholstery, and many other items. As their weaving program expands, they hope to add another room to their craft shop, which they can use as a display shop for their many woven items.

If you are interested in such an activity and would like to help, you can do so by two different methods. You can purchase the woven fabrics from them if you desire, by writing and getting a price list, or you can help by donating threads, looms or other weaving equipment to this very interesting group. If you would like to help, write to: Mrs. Hattie Bilbrey, Route 1, Monroe, Tennessee.



THE DALE HOLLOW CRAFT SHOP

This Month's Cover

The cover this month is an extremely interesting one, as it features Mrs. Hattie Bilbrey, of the Dale Hollow Craft Shop of Monroe, Tennessee, demonstrating spinning on a hand spindle.

This is the most ancient method of spinning, and the spindles can vary quite a bit. Also, in the same picture is a large spinning wheel on which Mrs. Bilbrey often demonstrates. This is a pleasure to see, as Mrs. Bilbrey used to be a member of the Southern California Handweavers Guild, and she often demonstrated spinning by various methods to members of the guild at different yearly exhibitions.

Incidentally, while I'm writing this, be sure to read about the Dale Hollow Craft Shop article on the next page, which features not only the craft shop, but tells of its activities.

BUFF AND SILVER

The sample this month is a very interesting sheer or semi-sheer casement cloth or drapery. It is woven with five different textured threads in the warp, and just one texture in the weft. The threads used are a linen and rayon combination, three different textures in silk, and a cotton and rayon in a boucle.

THREADING DRAFT

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

60 threads in one pattern repeat

WARP

There were five different threads used in the warp, as listed below:

- A. Grey Linen with white rayon twist
- B. 7/2 spun douppioni silk, Rose Beige
- C. Heavy Cotton and Rayon Boucle
- D. 10/3 spun silk
- E. 5-strand white silk floss

WEFT

The weft is entirely one thread. It is the Grey linen with the white rayon twist that is entirely used for weft.

REED USED

A 10-dent reed was used.

SPECIAL SLEYING OF REED

All of the threads except the 7/2 Rose Beige silk were threaded two ends per dent. The 7/2 Rose Beige silk was threaded four per dent, and this was the only change from the ordinary two-per-dent that was used on the rest of the setup.

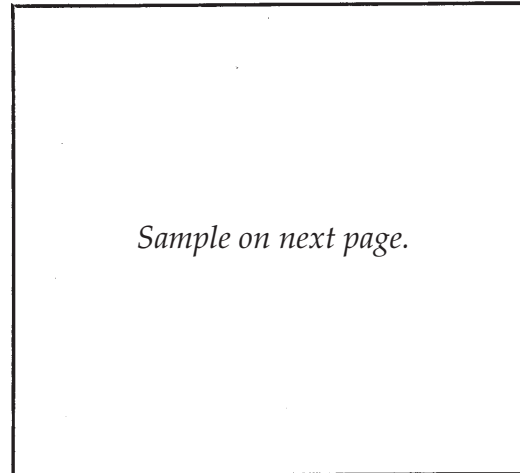
TREADLING

The treadling is just a tabby or a plain weave. However, we did have one problem in this plain weave that I should mention. The Grey linen with the white rayon twist has a tendency to fuzz up slightly, especially when set as close in the reed as we used it. So, you will have to watch your warp closely, and if you have any of this fuzz that stops the shed from opening properly, you will have to pick it out.

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



Sample on next page.

More About the Sample

This is a particularly easy fabric to weave, with the only one problem in the weaving that we mentioned above. The warp does tend to be fuzzy, or I should say just one thread of the four different warp threads, and as a result, you have to be particularly careful with it. We solved this problem somewhat by using a light double beat, and we would beat with the shed open, change to the next shed, beat again lightly to clear the shed, and then pass our shuttle through with the weft thread. This did not always work,



and when the linen and rayon twist yarn did fuzz so much, then we did pick out the fuzz and go on.

We feel that this would be a very satisfactory drapery or cosement cloth for several reasons. The major reason is the linen content in the weft thread and because it was also used in the warp.

You know that many threads tend to sag when used in drapes, but the inclusion of this linen and rayon thread in both warp and weft practically eliminates this possibility of sagging.

Cost of Threads Used, and Cost of the Fabric Per Yard

We will first of all give you the breakdown on the various threads used in the warp and weft, with yardage per pound, and prices.

A. The Grey Linen with the white rayon twist has some 1,400 yards per pound, and is available on approximately half-pound spools. It is \$3.20 a pound.

B. The 7/2 Rose Beige douppioni silk has 5,800 yards per pound, and is available on either one-pound cones or four-ounce tubes. It is \$7.00 per pound, or \$2.00 per four-ounce spool.

C. The cotton and rayon boucle is 84 per cent cotton, and 16 per cent rayon, and comes on approximately one-pound cones, and has 1,300 yards per pound, \$2.80 per pound, or 80 cents per four-ounce spool.

D. The 10/3 spun silk has 8,400 yards per pound (exactly the same as 20/2 cotton) and it is priced at \$8.50 per pound. It comes on cones of about one-pound, two-ounces each.

E. The five-strand white-silk floss has approximately 2,000 yards per pound and comes on one-pound 4-ounce cones. It is \$6.00 per pound, or \$1.50 per four-ounce spool.

Now about the actual yardage cost. We used the five different threads in the warp, wove 20 yards, and from this, we base our figures. We used four pounds, three ounces of the linen and rayon in the warp. We

used four ounces of the 7/2 Rose Beige silk, four ounces of the five-strand white-silk floss and we used one pound, one ounce of the 10/3 spun silk, and eight ounces of the heavy rayon boucle. Breaking this down, and figuring it out entirely, the cost of the warp was \$27.08 for 20 yards or \$1.35 per yard. In the weft, we used five pounds, four ounces of the linen and rayon, and so the weft cost per yard came to 85 cents per yard.

Warp cost, per yard	\$1.35
Weft cost, per yard85
Fabric cost, per yard	\$2.20

Please note that this was for 40-inch-width material, and the actual finished woven width came to 39½ inches wide.

TWICE WOVEN RUG—Cont'd.

how you planned it. I would like to go into complete detail here about this technique, but I'm afraid that it would fill the whole of Warp and Weft for one complete issue, so I will just mention that your chenille is woven with the clasped weft technique to introduce the various colors to create your pattern and let it go at that. I wish that we could feature samples of this in Warp and Weft, but we would be probably a year or so weaving some 1800 samples, so you can understand why we are not doing this. If I can, after the rug is finished, I will photograph it, and show you what can be done in the weaving of a twice-woven chenille rug in pattern.

A Book Review

This is a review of a different kind of a book, called "The Handweaver's Project Book." It is a good idea for every handweaver to weave an extra sample and mount it, and give also the threads used, threading and treadling drafts, and it could all be combined in one book, called the Handweaver's Project Book.

Actually this is a spiral-bound book with quite a few pages laid out that you can put down the threading, treadling, tie-up, etc., and also a sample on the same page.

Also included are five or six pages of graph paper for working out draw-downs of inter-

esting patterns and drafts. It has also several pages for use for addresses, sources of materials, listing of bibliography, for orders, and other such information.

In this, an explanation of the more common methods of writing drafts are given, and this whole Project Book is based on the Classification of Weaves, the excellent book previously published by Harriet Tidball.

Included also is a table showing the warp sets possible for various reeds, the breakdown of yardage per pound for different kinds and types of thread, and other interesting information. This would be an excellent notebook for recording all the data given at one of the various workshops throughout the country, and in it, you could put all the samples, and complete information from one such workshop. Price is reasonable also, as it is \$2.00. Available from Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

A Second Book Review

This month I want to review a book that possibly might have been reviewed before, but which I feel, is one of the most overlooked of all the weaving books available. It is the book in Norwegian, "Handbok I Veving," by Caroline Halvorsen.

This book is a particularly good one, even though in Norwegian, because it gives not only many interesting drafts for the 4-harness weaver, but it also has many patterns featuring the use of 6, 8, 10 and 12 harnesses.

The complete tie-up, threading, and treadling is given for every pattern, so actually the fact that it is in Norwegian presents no problem. We, ourselves are just in the process of weaving an interesting 12-harness imitation damask table cloth from one of the many patterns in the book, and we have used several of the four-harness patterns in issues of Warp and Weft during the past few years.

One of our weaving acquaintances, one who has been weaving for 40 years, claims that this is the best individual weaving text that is available.

Actually, when I go through this book, I myself, feel that all of the projects that are featured are practical ones, and they are

projects that you would like to see in your home for every-day use.

There are many types of patterns given, and I will not go into the different types that are given, but I did think that I should mention it.

With the use of a Swedish-English weaving glossary, I'm sure that even the average weaver would have no trouble working out the colors that are used in these fabrics, as well as the threads per inch, slewing of reed, and other required information. I know that I find it simple and easy now, although I will admit that when I first tried using it without the Swedish-English Weaving Glossary, I was slightly lost.

With these words I'm highly recommending the book.

Title: "**Handbook I Veving.**"

Author: Caroline Halvorsen.

Publisher: Den Norske Husflidsforening.

Price: \$4.50 plus 19c postage.

Available: Robin & Russ Handweavers.

Long Range Planning for a Future Event

The Santa Barbara Handweavers Guild is very pleased to announce that they are working on plans for the third Bi-Annual Southern California Handweavers Conference, which will be held in Santa Barbara, in March of 1962. It is hoped that there will be representative exhibits from as many as 10 to 15 of the Southern California Handweavers Guilds, as well as from other interested groups who might like to participate. There will be also educational exhibits, commercial exhibits, and a planned program for a two-day weekend in March of 1962. It is hoped that not only will the weavers themselves come, but also that they will bring their families, as Santa Barbara is a very beautiful town, with a pleasant climate, and with full access to the beach or mountains. It is a wonderful vacation spot. All weavers are invited, and we will keep you posted, as plans are made for this far-in-the-future event.

The Weaver's Marketplace

THE SHUTTLE CRAFT GUILD, Publications for Handweavers, by Harriet Tidball, Route 1, Box 204B, Lansing, Michigan. Annual subscription to regular edition \$7.50, to portfolio edition with samples, \$17.50. Also Correspondence Courses.

BLACK CARPET WARP: slightly heavier and stronger than normal carpet warp. On sale at \$.90 per lb. On cones of about 12 to 14 oz. each. Also available in an aqua, and a white or rather natural. The natural on 2-lb. cones, and the aqua on cones of about 1 lb. each. All on special at 90c per lb., while it lasts. Postage extra. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

1/32 FLAT METALLIC, in gold, silver, and copper. On regular lurex metal spool put-up. Full spools, on sale at \$1.50 each, with no spool deposit. Postage extra. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

LARGE LOOP MOHAIR IN NATURAL. A very beautiful quality loop mohair. It has probably about 1,000 yards per lb. In skeins. \$3.50 per lb. Will dye beautifully. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

AMERICAN FABRICS: An excellent magazine for the serious handweaver. Keeps you up to date with the latest color and texture trends, and with the latest in fashion. Many excellent articles also on all phases of art. Usually about 50 or more actual swatches of fabric in each individual issue. It is issued 4 times a year. \$12.00 per yearly subscription or \$4.00 per single copy. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

ALPACA AND SILK combination. It is 20% Alpaca and 80% silk in a fine 14/1 Light Grey Heather combination. 11,000 plus yards per lb. Beautiful in dresses and suits. On cones of about 1 lb. each. \$4.00 per lb. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

GREY (DARK NATURAL) LINEN with a white rayon twist. This can be used for either warp or weft. About 1,400 yards per lb., available on approximately 4-oz. spools. \$3.20 per lb. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

BLACK, NYLON BAGS, in either a draw-string style or bucket-bag style. We have waited almost a year for these and finally were able to get some. Completely washable in washing machine. \$2.95 plus postage. Also available in white. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

SUPPORTED 1/64 SILVER AND COPPER, on original metal spools. Reduced from \$3.50 each to \$2.00 each to clear. No spool deposit. Good and clean in perfect condition. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

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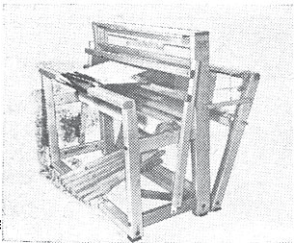
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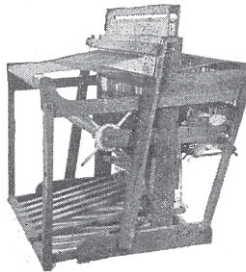
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