

warp and weft

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February, 1961

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Brown.

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A Word from the Editor

What a job inventory is every year. I certainly do dread it, but it has to be done. The job of weighing some 100 to 200 different items of yarn, taking off shelf, washing and dusting shelves, and putting the yarn back again is a tremendous job. We spent some 2 weeks doing just this, and now we still have not finished extending all these figures. Every year, I swear to myself that I'm not going to purchase any more thread for a good while, but that New Year's Resolution always seems to go down the drain when a new thread that I like becomes available. Perhaps this year will be different, but I'm afraid not.

Besides inventory, we have been trying to get our Warp and Weft and Drafts and Designs projects finished early for February that we might try and get them out early. The reason for this is a business trip (and I know it will have a lot of pleasure) to Washington and Oregon in February, where I will present a program on Ramie and on Card-Weaving to some seven different Weaving Guilds. It is a lot of work preparing for such a trip, but it always proves to be well worthwhile. For example, I didn't want to take a box of Card-Woven samples with us, so instead, I purchased two extra large note-books and mounted some 55 different card-woven pieces in the note-book with all the

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directions. Each page is covered with plastic, and I feel that it really does make an inspiring exhibit of Card-Weaving. I am now also doing the same thing with the many different pieces of Ramie that we have woven during the past several years, and we will have another two or three note-books, which will be of interest to study groups, guilds, and other weaving groups. Besides this, it certainly will be much more convenient to transport, rather than have large display boards as we had had in the past on these two subjects.

Also, I have been so pleased with the results of our card-weaving book, that already we have started work on another entirely different kind of book on weaving, and this will be a 10 times greater job than the card-weaving ever began to be. Mr. Brown, Robin and I seem to have lots of ambition, but not enough time to fit everything into the schedule.

We have not had time yet to do any advertising of our card-weaving book, but the interest shown in our note-books and in the card-weaving is much more evident as a result of our interest and activity in this subject.

Also, as a result of our attending the Malin Selander workshop in San Jose, California, we have several new and interesting projects in preparation for Warp and Weft. You will see and hear more about these later.

RUSSELL E. GROFF, *Editor*

This Month's Cover

The cover this month is a fabric woven by Nina Burnham of Baldwin Park, California. It is a sheer drapery, and the warp is a 10/1 natural spun douppioni silk. This is a single ply silk for warp. The weft is the 50% silk and 50% linen combination that is so pleasing, with stripes of rayon boucle and coarse silk. This is a plain weave, with a skipped dent pattern in the warp, and the warp was set at 15 threads per inch.

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.

Miss Malin Selander, author of two recent books on Swedish Handweaving is the weaver that we would like to tell you about this month.

Miss Selander's family lives in Goteborg, Sweden, on the West Coast of the country, which is one of the main ports of Sweden.

Her family wanted her to be a sewing teacher. When she was 18, she knew that she wanted to work with threads and colors, so through sewing, she came to Weaving.

She is a graduate of the Weaving Teachers College, Gothenburg, Sweden, and she also attended the Boras Textile Institute in Sweden and took additional courses in wool grading, color theory, and design. She currently is on leave from her post as head instructor of Orebro Weaving School, Orebro Province, Sweden, for a year's travel in the United States.

Miss Selander worked some 3½ years on her first book entitled "Weaving Patterns," and did most of the work on this in the evenings. The second book went a little faster and it is entitled "Swedish Handweaving."

She has told us some about her work in Sweden and we thought you might like to hear about it.

Most of her students are from 17 to 25 years of age, and most of them will be textile teachers, and some will do therapeutic work in hospitals.

She also mentioned that the Swedish weavers set very, very high standards, and that she is a hard grader in her classes.



Miss Malin Selander, of Orebro, Sweden, author of two books, "Weaving Patterns," and "Swedish Handweaving."

She stated, "I have noticed in the United States that there is a freer feeling in creating patterns and experimenting. In Sweden, we use simple weaves, and there are no metal threads or synthetic fibers. What passes or meets approval here quite often would not be approved in Sweden, because of the many, many years of traditions there. In Sweden, the people are much more critical than elsewhere."

"We start to teach weaving from the beginning, stressing the fundamentals. In this country they seem to want to jump right into the middle and ignore the fundamentals. The small details have not been taught as well here and it is hard to learn to weave from a book."

Miss Selander has been asked to give talks

(Continued on Page 5)

A NOVELTY WEAVE

This unusual weave has been planned as an upholstery material in a cotton and viscose combination.

THREADING DRAFT:

4	○	○	○				○	○	○								
3				X	X	X	X	○	○	○	○	○	○	X	X	X	X
2		○	○	○				○	○	○							
1	○	○	○	○	○	○	○	X	X	X	X			X	X	X	X

TIE-UP DRAFT:

4	○	○	
3	○		○
2	○	○	
1		○	○

1 2 3

WARP:

Two weights and 2 colors of thread were used in the warp. They are as follows:

- X—20/2 Egy. Cotton—Lt. Turquoise
- 10/2 Cotton—Sage

WEFT:

Two threads were used in the weft. One was a heavy spun viscose in Antique Gold, and the other is a 20/2 Egyptian Cotton in Lemon color.

REED USED:

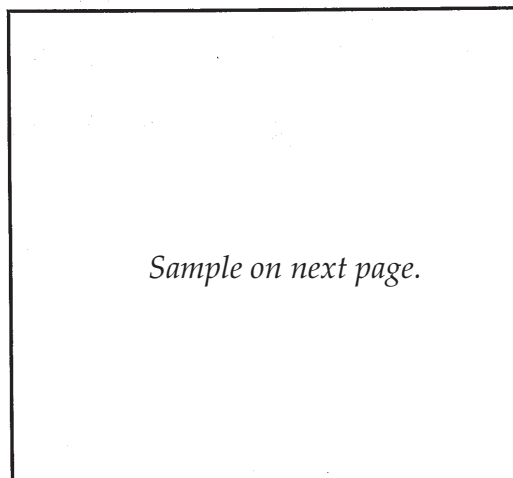
A 15 dent reed was used and it was sleyed 2 ends per dent or 30 threads per inch.

TREADLING SEQUENCE:

1. Treadle No. 1, 20/2 in Lemon
2. Treadle No. 2, Antique Gold Viscose
3. Treadle No. 3, 20/2 in Lemon
4. Treadle No. 2, Antique Gold Viscose
5. Treadle No. 1, 20/2 in Lemon
6. Treadle No. 3, Antique Gold Viscose
7. Treadle No. 2, 20/2 in Lemon
8. Treadle No. 1, Antique Gold Viscose
9. Treadle No. 3, 20/2 in Lemon
10. Treadle No. 1, Antique Gold Viscose
11. Treadle No. 2, 20/2 in Lemon
12. Treadle No. 3, Antique Gold Viscose

ONE PATTERN REPEAT, REPEAT OVER AND OVER.

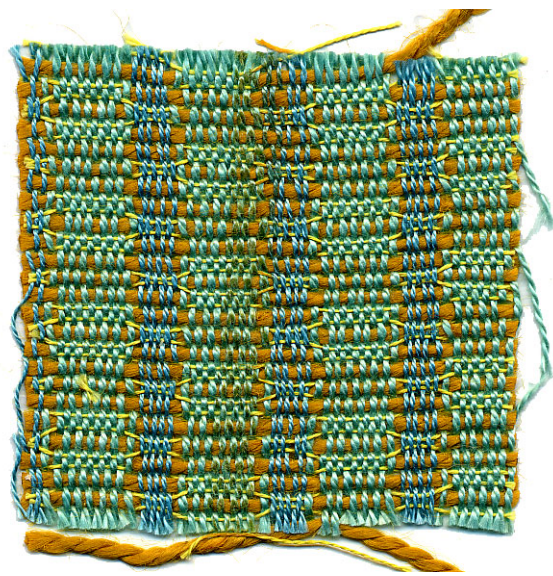
SAMPLE:



MORE ABOUT THE PATTERN:

This pattern is unusual in several different respects. First of all, in the treadling, you do alternate, 20/2 Lemon Cotton, and Antique Gold Viscose, but if you will look further at the treadling, you will see while it is only 12 threads per pattern repeat, it is an intricate pattern treadling. There are only 3 treadles used, but all three are used for both the viscose and the egyptian cotton, and because of this change of treadles, it is rather slow weaving, and a little hard to keep track of exactly where you are.

Also, note that the threading draft is not a true overshot draft, but it is a hybrid draft,



containing elements of at least two different classes of weaves.

These two items of difference made it a challenge, and thus we wanted to present it in Warp and Weft.

Also, we did use the spun viscose in Antique Gold in Weft. I think myself that it would have been more satisfactory if we had used instead a soft perle 3 cotton in place of the viscose. I think that the weft would have packed in tighter, and thus it would have been a better upholstery fabric. The viscose tends to be springy, and after beating, it would spring out again slightly.

Also, note that in the sample, only one side would be practical for usage, as the underside has rather long floats of both of the weft threads.

I also want to mention that I think an even heavier weft thread than perle 3 cotton or spun viscose, will tend to make this a more unusual sample. I wish now that we had used something heavier than the spun viscose in the weft, but it is too late now to do anything about it.

COLOR IN THE WEFT:

We did quite a bit of experimenting on this warp before we decided upon the weft threads that we did use. There were several interesting combinations that I want to mention and suggest that you might try them. Here are the combinations that we used and liked quite well in the weft. Remember we mean that you use only two colors together in the weft.

Sage 10/2 cotton with rust brown spun viscose.

Black 20/2 egyptian cotton with Antique Gold Spun viscose.

Red 20/2 egyptian cotton with Aqua Blue spun viscose.

Navy 20/2 egyptian cotton with Aqua Blue spun viscose.

Medium green 20/2 egyptian cotton with Antique Gold Spun Viscose.

Of course these are only a few of the combinations that we experimented with. There are many colors, textures, and kinds of thread that would work out just as well, and it is just up to the imagination of the individual weaver.

MALIN SELANDER—(Cont'd. from Page 3)

or workshops in more than 60 places in the U.S., and has been doing just this for several months. She has a quite definite schedule, and will be touring many more states of the United States before her year is over, and she again heads back to her home in Sweden.

Miss Selander lives on the third floor of an apartment house in Orebro. She has a large loom in her apartment, and she states that the maid in the apartment below does not speak to her when they pass on the street. However, the couple on the first floor are not bothered too much by this, because they both are hard of hearing.

I can certainly understand why the maid does not speak to her, because Miss Selander can beat harder on a loom than any other individual I have ever met. In teaching her techniques of Rya and Flossa at the workshop I attended, she could beat much harder and firmer, and thus make a much more durable a rug than I could. Perhaps with practice??

She also mentioned that there was a great deal more interest in weaving in Sweden by all the people; and also by population comparison, there is much more actual weaving done there than here in the United States.

Miss Selander, in order to improve her English, and thus to better prepare herself to give workshops and teach using English, was an assistant at the Banff School of Fine Arts, summer weaving workshop this past summer, working with Ethel Henderson and

the other instructors there. Here she was able to practice her English, and also to get better acquainted with some of the looms and materials used in this part of the world.

We hope that you have enjoyed hearing about Miss Selander, a weaver from another country, and we do hope that in the future, we can help you become acquainted with weavers from other countries also.

This Month's Book Review

A new book or pamphlet just recently available is "THE DOUBLE WEAVE, Plain and Patterned," by Harriet Tidball.

This is a very interesting study of the Double Weave, and is of interest to both the 4 harness weaver and the multiple harness weaver.

There is so much content to this that it is hard to tell you all of it. There is an interesting history of this particular class of weaves, and then there are well explained items about the structure of the double weave, the drafts used, and graphic methods of writing these drafts.

There are explained 6 different Pick-Up Methods of double weaves that can all be done on a 4 harness loom. There are very well explained 4 harness drafts and tie-ups, as well as many 8 harness drafts and tie-ups, with one or two drafts on 12 and 16 harness work. There are also individual drafts on some interesting 8 harness double weave techniques and all necessary related information.

Also of particular interest are the excellent photographs of samples of double woven fabrics that are used throughout the entire pamphlet.

TITLE: DOUBLE WEAVE, Plain and Patterned.

AUTHOR: Harriet Tidball.

PRICE: \$4.00 plus 9c postage.

AVAILABLE: The Shuttle Craft Guild or Robin & Russ Handweavers.

The Malin Selander Workshop

In December, I was fortunate to be able to attend this one-week work shop, which I found very enjoyable.

There were some 15 to 17 projects all planned and available for us to sample, and it was a hectic week, as I was able to do 14 out of these 17 projects. That is, I was able to weave a sample of these 14 projects.

The projects were for the most case various one from the two books written by Malin Selander. Having been in Sweden, and also taken another workshop previously in Swedish Weaving Techniques, I found that most of these were all repeats of what I had tried before, but it was a wonderful review for me. If you do not continuously use many of these ideas, you tend to forget them. Also, I felt that the ideas shown me in the colors used in the samples, in the combinations of threads used in the weaving of these samples, and the ideas of the other 14 persons taking the workshop were all very stimulating, and so, it was well worth while.

Among the many techniques presented were Karelian Lace, Crackle Weave, Monk's Belt, Swedish Lace, Raised Warp Stripes, an 8 harness double weave in unusual colors, and 8 harness cell binding weave, Rosepath and Rya in drapery, a Textured Upholstery Weave, New Variations in Rosepath, Rya Techniques, and still other variations of characteristic Swedish Techniques.

After hearing and reading all this, you can readily understand how I enjoyed this particular workshop so much.

Note: This workshop was held in San Jose, California at the home of Miss Glenna Harris, founder of the Glenna Harris Weavers Guild in San Jose. It was most generous of Miss Harris to have these two—one week workshops—and to take in some 30 to 40 students to work on all these techniques in her home, and to make them feel at home as she did.

CLASSIFIED ADVERTISING

A 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.

SKY-TONE, Crochet Thread, Made by Lily Mills. A special offer of a box of 12 colors (250 yards per ball) of this boil-proof and fast colored Lily's thread. \$2.25 per box of 12 spools. These can be used for borders and accents in towels, place-mats, skirts, or they can be used in upholstery, drapery, etc. Normally \$3.48 per box from Robin & Russ. Postage extra. We have used much of these threads in various Warp and Weft projects. It is also excellent for card-weaving, and numerous other projects. Robin & Russ 632 Santa Barbara St., Santa Barbara, California.

NYLON JERSEY SELVAGES are now available from Robin & Russ, in White, Pastel Pink, Blue, Green, and a bright red. Excellent for washable bags, place-mats and other quick-drying projects. In skeins of about 3/4 lb. to 1 1/4 lbs. each, this material is \$1.60 per lb. All quite nice and uniform widths, and can be used in rugs and many other projects also. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

7/2 SPUN DOUPPIONI SILKS, in some 15 different colors. For a sample sheet of the various colors available, write to us for one. 5,800 yards per lb. Two ply for either warp or weft. \$7.00 per lb., or \$2.00 per 4 oz. spool. The new colors we have added are Avocado Green, Scarlet Red, Rich Dark Brown, Charcoal Grey, Ocean Grey Green, and Royal Purple. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

3 1/2/4 DOUPPIONI SILK in ROYAL PURPLE. This is a beautiful quality 4 ply purple silk that can be used for warp or weft. 2,900 yards per lb. It is available on cones of about 15 ounces each. \$7.00 per lb. Also available in 7/2 with 5,800 yards per lb. Same price. Good for ecclesiastical weaving. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

TWO LINE WOVEN LABELS are once again available from Robin & Russ. When discontinued by Cash's last year, we searched everywhere for a two line label. At last, thanks to the help of another weaving shop, we found a source of these two line labels. Handwoven by on the top line and your name on the bottom line is the most common style. Minimum order is 12 dozen and the price is \$4.90. This is less than what Cash's labels used to cost. Delivery is 4 to 6 weeks, postage prepaid. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

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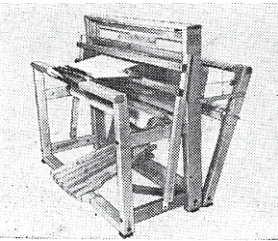
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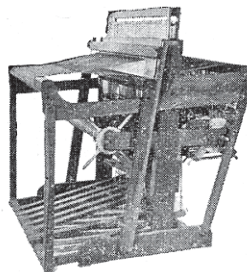
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