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warp and weft

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Editor: Russell E. Groff, 632 Santa Barbara St., Santa Barbara, California.

Assistant Editors: Robin Groff and Frederick Brown.

Vol. XIV, No. 10

December, 1961

A Word from the Editor

Another Christmas has appeared on the horizon, and we of Warp and Weft wish all of you the happiest and merriest Christmas ever.

This will be another Christmas full of fun for us, as we plan on taking a trip up to Oregon the day after Christmas to see what winter is like in Oregon. Actually though, it is so dry in Santa Barbara, and in California that we are going north in the hopes of getting some wet weather, as well as to better explore some of Oregon. This will be a Christmas present to all three of us.

Also, I'm afraid that this month we did not come up with a Christmas project in Warp and Weft as we had hoped to. Anyhow, the sample this month is very colorful, so perhaps this will make up for it somewhat.

We have been Card-weaving the Santa Claus pattern on a much heavier thread, and it is about 5 inches wide, and we had hoped to use this as part of the cover photograph, but perhaps next year.

Lots of progress is being made by our Santa Barbara Guild on the forthcoming weaving conference the guild is sponsoring here in Santa Barbara March 17th and 18th, 1962. If you have a chance to do so, keep this date free and try to come to the conference. This certainly has required a lot of planning, and I can now much better appreciate all the work that has gone into those Northern California Handweavers Conferences the past 8 or 9 years. I understand that the Northern California Handweavers will have their annual conference in April of this year, so if you cannot attend the Southern California conference, be sure to take in the Northern California one.

Also, this is the last reminder that Warp and Weft increases in price as of January 1, 1962. I'm sorry that we have to do so, but Warp and Weft will be \$4.00 per year as of that date. There are many reasons for this increase, so I will not mention them again as I have in the past.

One other word about new threads and then that is enough in this column. We have received the new shipment of about 10 more colors in the 12-cut rayon chenille, so if any of you are interested, drop us a line, and we will send you samples of the approximately 20 colors in 12-cut rayon chenille that are temporarily available.

We have been having a hard time in purchasing the nice quality 20/2 ramie in bleached white and natural, and the beautiful quality 40/2 ramie from Japan, but we believe that we have solved this. Only one problem and that is that we have to order 1,000 pounds at a time. Perhaps by this time in 2 months, we will have our first shipment in. Let's hope so.

A Christmas Tree Project

This is an idea for an interesting Christmas decoration that was developed by the Portland Handweavers, which we want to share with you.

For warp, you use assorted heavy chenilles, cotton boucles, rayon boucles, yarns with metallic, etc. This is used for warp to weave the trunk of the tree.

For weft, you use several different items. One is either lengths of cane, round bamboo, reed, or other such material, as well as thick fluffy tinsel, chenilles, etc.

Use a coarse reed, and warp your loom about two to three inches wide with the materials as listed above, and make this quite close in the reed. Then cut about 40 pieces of the cane and have two pieces each the same length about 12 to 15 inches long, and gradually each two pieces are an inch to an inch and a half shorter until they are only about 4 inches long at the top.

Weave about 4 or 5 inches of plain weave, making it firm and textured and heavy, which is the trunk of the tree. Then open your shed, put in one piece of reed in the shed so that it extends just about one-quarter inch out past your outside warp threads, and then weave about 2 to 4 rows of tabby. Then on the opposite shed than that used for the first piece of reed, put in the second piece of reed which is the same length as the first, on the opposite side, and have it extend out about one-quarter inch on one side and the other 14 or so inches on the other side. Then weave 2 to 4 rows of tabby, using some of the shiny material like you use on the Christmas tree. At this point you have the two bottom limbs of your Christmas tree woven, one extending out on the left about 14 inches and about one-quarter inch on the right, and the second extending out on the right side, and about one-quarter inch on the left of your warp.

Weave in this same manner using the reed that is progressively shorter. Start with the 15-inch pieces (2 of them), then on to the 14-inch pieces, 13-inch pieces, etc., until you reach the top of the tree.

One thing that I should have mentioned is that you could have painted all these pieces of reed in silver, or pink, etc. Then you can purchase in the 5&10 some little bulbs in say a bright red or green, and these are hollow through the center, and you can slip one on each piece of reed and thus helps decorate the limbs of the tree. You now have an isosceles triangle formed by the reed with a wide base, and extending up to a point at the top. You can sew a hem at the top or braid the warp threads to a point, and from this point have one thread extend out, and this is what you can hang the tree from. Then on the bottom, you can fasten in some bulbs of various colors at the base of the trunk of the tree. To make this Christmas tree even more interesting, hold the top, and then gradually twist the bottom around until the reeds are spaced at different positions and you then have a cone-shaped tree. If you weave this correctly, (with experimenting) you can twist the warp around to form the cone-shaped tree and it will stay in this position if you have a little weight (in the form of bulbs, etc.) hanging from the trunk of the tree. I hope that some of you will try this project, and see just how effective a Christmas Tree you can make. Some members of the Portland Handweavers Guild have woven these, and the guild then has sold them for \$15.00 each, and you can even purchase a very miniature string of lights and twine these around the trunk of the tree, and the light then reflects off the small bulbs on the ends of the limbs, and this makes it even more effective. These are sold by the same guild for \$22.50 or \$25.00, I forget which, and seem to be quite popular.

JACOB'S COAT OF MANY COLORS

A sample of a multi-colored wool and cotton material that reminds you of the Biblical story of Jacob's Coat. This is excellent material for vests, tailored suits, coats, skirts and perhaps even other uses.

THREADING DRAFT:

The threading draft this month is a straight 4-harness twill threading. It is threaded 1, 2, 3, 4 over and over for the full width of the material.

WARP:

The warp is 20/2 black Egyptian cotton, 8400 yards per lb.

WEFT:

The weft is 2/18s Fabri worsted yarn made by Emile Bernat & Sons. In the weft we used 11 different colors as you will see in your sample.

REED USED:

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

TREADLING FOR THIS SAMPLE:

We revised the treadle tie-up for easier and faster treadling, so that we could treadle 1, 2, 3, 4 and get the so-called "Seed" effect that we have in this material. Here is the sequence of colors that we used in the sample, and the number of shots of each color. Our treadling starts on treadle No. 1, and because of the way we have devised it for this sample, we were able to start every shuttle of the 11 used from the left, and the shuttles ended up at the left, so it was easier to keep track of the next color. If you had shuttles on both sides of the loom, this would slow down the weaving much more. Also the treadling is so arranged that when you start

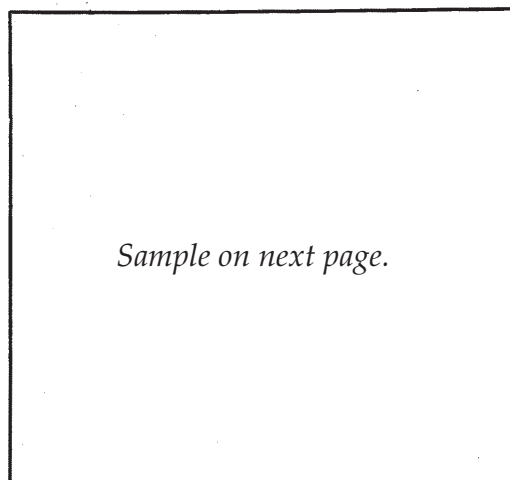
TIE-UP DRAFT:

4	X	X	O	O	X	O
3	O	X	X	O	O	X
2	X	O	O	X	X	O
1	O	O	X	X	O	X
	1	2	3	4	5	6
				A	B	

X is tie-up for Counter-Balanced loom

O is tie-up for Jack-type loom

SAMPLE:



the 2nd repeat of your pattern, the sequence will be exactly the same as the first sequence, and the colors will all appear on the same harness combinations for the whole fabric.

1. 16 shots of No. 2740, Peony
2. 10 shots of No. 2788, Turquoise
3. 8 shots of No. 2700, Gold
4. 6 shots of No. 2753, Purple
5. 12 shots of No. 2755, Lavender
6. 10 shots of No. 2784, Chantilly
7. 14 shots of No. 2783, Hollywood Green
8. 8 shots of No. 2794, Black
9. 6 shots of No. 2733, Lacquer Red
10. 10 shots of No. 2760, Porcelain Blue
11. 12 shots of No. 2746, Robin's Egg Blue

End of one repeat. There are in all, some 112 threads in one pattern repeat. Start over at No. 1 again.



More About the Fabric

First of all, let me give the credit for this idea where the credit is due. At the Southern California Handweavers Guild annual fashion show and exhibit this year, I was extremely intrigued by a vest woven by Miss Alta B. Jenkins of La Crescenta, California. When I returned I wrote Miss Jenkins, and she in turn sent me 2 swatches of material and told me about weaving the material for the vest. We considered her sample, set up an 8-inch swatch on the loom and started experimenting. This sample is the result of this experimenting. We are so pleased with this that we wove a skirt out of it, and it is hoped, that after we cut up the 1800 swatches for Warp and Weft, we will also have enough for a jumper for Robin. If so, we will have it made up, and perhaps eventually, we might be able to show you what it looks like on the cover of Warp and Weft.

Let me tell you a little about Miss Jenkins' experimenting.

She used a black silk warp at 30 per inch, and had in mind making material for a blouse. It was to be colorful to go with a navy blue skirt. She writes that she didn't realize the material would be so heavy. She went ahead and wove it eliminating the bright red we have in our sample, and using wider stripes and just a little black and brown in the blouse material. The whole effect was a softer color tone for the blouse material, which she wore with a gold leather belt and navy blue skirt.

With the rest of the warp she had left, she made narrower stripes, and used 13 colors (instead of the 11 we used) and the resulting fabric looked much brighter. This she made up into a sleeveless jacket or vest, and wore it with a soft green colored blouse to match the light green in our sample.

In our weaving a skirt of this, we wove 4 repeats of the swatch as you see it in your sample, and this was approximately 16 inches

in all. Then the top portion of the skirt, we wove in a solid black on the same 1, 2, 3, 4 treadling that we used in the colors. This would make a gay fiesta skirt for our Santa Barbara Fiesta.

Before making up, you should wash this material at least once, let it drip dry, and then steam press it before starting to tailor it. You will find that this is as satisfactory as can be. There is no fear of the colors running, as I do not think there is a better yarn on the market for color fastness than Bernat's "Fabri." Also, it will retain its colors for a long, long time, with almost no fading. This is our experience from using this yarn for the past 12 years.

Incidentally, there are some 44 colors in Fabri available, and if any of you would like a sample swatch or sample card of the colors, there is a 30c charge for these. Write to Robin & Russ, and we will be glad to send these to you.

I forgot to mention it in the washing and finishing of this material, but I would use a soap like Lux or Ivory in washing this material, rinse thoroughly, let drip dry, and then steam press.

There are many distributors for Bernat's Fabri and Weaving Afghan, so why don't you try some in one of your projects. Fabri is \$6.80 per lb. or if less than 1 lb. of a color is purchased, it is \$1.00 per 2-oz. skein.

If you used a standard tie-up on this material, the treadling would then be A, 3, B, 1. However, we found that we could weave twice as fast, if we re-tied the treadles, so that instead of A, 3, B, 1, we could treadle 1, 2, 3, 4. This worked very well, and so we recommend that you do the same.

The sample swatch that you will receive in this issue of Warp and Weft has not been washed or pressed, but the material will be a little softer to the touch if you wash it as we have suggested.

COST OF MATERIALS USED

The cost of the weft is based on the actual number of yards of thread used, and does not take into consideration that you have 11 colors, and probably a little waste from each, but the basis for the weft cost is based on 112 ends per every 4 inches.

Warp cost per yard, 38 inches wide.....\$.71
Weft cost per yard, 38 inches wide..... 1.47

Fabric cost per yard.....\$2.18

Remember if you use 11 colors, and have some left over from these 11 colors, etc., your weft will then cost you about 1/3 more per yard than the above figure.

This Month's Book Review

This month, we will have a departure from weaving, and review a book which is more appropriate for this time of the year. This book is called "Decorating With Pods and Cones," and was written by Eleanor Van Rensselaer.

This is a very appropriate book to review for the Christmas season, as most of the projects given in this book are particularly useful at Christmas time.

This book gives you complete step-by-step directions for making Christmas door wreaths, for Christmas cards, for centerpieces for table settings, for decorations for boxes and gifts, for corsages, matchboxes, and many other items. The main materials used are the many various seeds and pods from the many different kinds of trees that grow throughout the country.

The book is profusely illustrated, and the illustrations are clear and it has many different photographs of interest. Suggestions for the uses of the different kinds of seed pods and cones are given, as well as two completely documented photographs that show about 170 (one hundred and seventy) different kinds of seed pods and cones that grow in various parts of the country.

Robin has delighted in this book for two years, making very striking Christmas wreaths for gifts, for suggestions for projects in craft work with the Brownies or Girl Scouts, for table decorations and other uses.

Also included in the book are suggestions for the drying of the different seed pods and cones, for storage of these items, and also listings of the materials that you need in this kind of work. A listing of the tools and equipment is given as well as a listing of the sources of supply for the materials used in this craft work.

Usually, a weaver is one who is interested in all crafts, and so I took this space to let you know about a craft book that I think is very interesting.

TITLE: "Decorating With Pods and Cones."

AUTHOR: Eleanor Van Rensselaer.

PUBLISHER: D. Van Nostrand Company, Inc. of Princeton, New Jersey.

PRICE: \$4.95 plus 14c parcel post.

AVAILABLE: This is available either from Robin & Russ, or from the publishers.

This Month's Cover

The cover this month is a very colorful wall hanging woven by Astrid E. Bloder of Santa Rosa, California.

The warp on this is natural carpet warp, sett I believe, at 15 per inch. The background weft is a 2-ply jute in the natural yellow gold jute color. The pattern is inlaid, and small lengths of wool yarn are put in the shed under 2 warp threads, with the ends extending up on both sides of these two warp threads. The pattern is one that came from Sweden in 1948. The wool threads are clipped and the figures shaped somewhat so that you have a dimensional effect. This could be woven on a 2-harness loom if desired. I wish that we could afford to have a cover in color, because you have to see this in person to really appreciate it.

Also, I tried to get a better photograph twice, but I believe because the tufts of wool are clipped and rounded, that you cannot get a clear picture. The other pictures all taken at the same time have turned out, so this is the only logical explanation that I can give for this almost blurred effect. I put in a 2nd roll and took about 5 more pictures, and they all turned out the same.

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.

THE HANDWEAVERS WORKBASKET now stocks a complete and full range of Bernat colors in both the Fabri and Afghan yarns. Sample color cards, thirty cents, upon receipt of request. Grace D. Blum, **THE HANDWEAVERS WORKBASKET**, Box 691, R. R. 1, West Chicago, Illinois.

OVAL SHAPED BAMBOO RINGS. These have about a 7-in. width on the long part of the oval. Excellent for bag handles of all kinds. 90c each, or \$1.75 per pair. We also have these in 7-in. diameter circles at the same price, and 5-in. diameter circles at 60c each, or \$1.15 per pair. Postage is extra. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

OVAL BAMBOO RINGS WITH 12 BRASS RINGS. These are the same size as the oval rings above, but have 12 brass rings on each oval. Price is \$1.25 each. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

CHRISTMAS CARDS WITH PHOTO INSERT. Many weavers like to insert a piece of woven fabric rather than a photograph, so this year, we stocked some of these photo cards. 25 per box with envelopes, \$2.00 per box. Will take either 3-in. by 3-in. material or 3-in. by 4½-in. material. Nicely boxed and stylish cards. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

12/2 NATURAL SPUN SILK: A beautiful quality natural spun silk, on cones of about 1 lb. each. 9600 yards per lb. About 40 lbs. available. \$6.00 per lb. Strong, and excellent warp thread. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

7/4 NATURAL SPUN DOUPPIONI SILK. This is a 4-ply silk for warp or weft. It is slightly textured, and we have this on special while the new lot lasts at \$4.00 per lb. It has 5800 yards per lb., and will work well as warp at 24 per inch. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

20/2 NATURAL BELGIAN LINEN. This is a beautiful quality 20/2 natural linen and at a reasonable price. It is \$4.40 per lb., on about 1-lb., 2-oz. tubes. If desired, we can wind it on 4-oz. spools for you at \$1.25 per 4-oz. spool. Excellent for warp in all kinds of materials. Normal sett is 20 to 28 or 30 per inch, with 24 being recommended as the most common. 3000 yards per lb. On orders of 5 lbs. or more, a 10% discount will be allowed. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

WEAVING PATTERNS FROM SWEDEN, the first book by Malin Selander has just been reprinted in English again and is available for immediate shipment. \$6.95, plus 19c p.p. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

12-CUT RAYON CHENILLE IN 15 COLORS: While it lasts, we have about 250 lbs. of 12-cut rayon chenille, on ½-lb. tubes. Price is \$3.00 per lb., or \$1.50 per ½-lb. tube. Write for free samples of the colors available. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

LINEN BOUCLES: 9 colors in Linen boucle have just been stocked by Robin & Russ. It is on ½-lb. spools, has about 1750 yards per lb., and is \$5.00 per lb., or \$2.50 per ½-lb. spool. A free sample sheet is available upon request. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

NATURAL WHITE, 5-STRAND SILK FLOSS. This silk has 2400 yards per lb., and can be used for warp or weft. It is almost a white, rather than a natural. \$6.00 per lb., or \$1.50 per 4-oz. spool. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

AVAILABLE ONCE AGAIN
WEAVING PATTERNS FROM SWEDEN
by Malin Selander

This is her first book, just reprinted in 1961, and has been out of print for about two years. Same price as before, \$6.95 plus 19c p.p. charges. Can be shipped immediately.

Also Available Is the
SWEDISH HANDWEAVING
by Malin Selander
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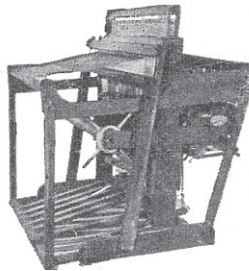
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