

warp and weft

Vol. XV, No. 1

January, 1962

warp and weft

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Brown.

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January, 1961

A Word from the Editor

Please remember that with this issue, the price of Warp and Weft is now \$4.00 per year. This is for both renewals and new subscriptions.

While I'm writing this, Christmas is yet a few weeks away. So, while it seems incongruous to do so at this time, I will wish all of you the HAPPIEST NEW YEAR EVER, and we hope that it will be a new year full of pleasure from weaving.

We are looking forward to our trip to Oregon over the Christmas vacation, and in fact will leave a couple of days before Christmas so that we will have a few extra days to spend in and around Portland, Eugene, Corvallis and that area.

Plans and problems are still being worked out for the Southern California Handweavers Conference to be held in Santa Barbara in March, 1962. In fact, we will print in this issue and in next month's issue, registration blanks for those of you who might wish to come attend this conference. There will be a fashion show, guest speaker and a hot luncheon will be served the first day of the conference. There are 15 guild reservations to date, and commercial reservations will be accepted as of January 1, 1962.

Page 2

The registration fee for the conference will be \$3.50 and it will include all of the items mentioned above. We hope that some of you out of staters might have a chance to attend this conference and enjoy the guild exhibits and commercial displays. We are also hoping that if you do come, you will take the time to come and visit our shop here in Santa Barbara.

Isn't the Christmas Season a hectic one, especially when you have children. It seems as though the 3 of us have been on the go for the last two weeks, and here it is still a week and a half before Christmas. Here's hoping that it slows down a little next week, and particularly so, that we might be able to do a little more weaving and plan another project or two for Warp and Weft.

RUSSELL E. GROFF, *Editor*

This Month's Cover

The cover this month is a photograph of one of the Bertha Grey Hayes miniature patterns, called "Flagstones." We used some heavy threads in this pattern on purpose to distort it and make it look larger than it normally is. We used a 10/2 cotton for warp in a bright orange red at 30 threads per inch, and we also used this for tabby.

For the pattern thread, we used a natural or cream colored 1½/2 wool and it worked up very nicely. We made several pillows of this pattern, and to our surprise, sold all of them. We decorated the pillows, which were quite small, by taking some of the warp thread and braiding it tightly and making a heavy cord to sew on to the outside of the square pillows. Then using the same thread (we actually used the rest of the warp that we could not weave with) we made tassels for the 4 corners of the pillows, and found that this made a very distinctive and dressy small square and rectangular pillow. We made about 8 of these in all. Perhaps you might like to use one of the miniature patterns in this manner.

I think that the miniature patterns of Josephine Estes are particularly suited for this usage.

Inlay on Overshot

One of the covers of Warp and Weft about a year ago featured a very attractive skirt which we call a sky-scraper skirt. The pattern is inlaid on an overshot pattern. This is the method that we use in weaving this type of pattern. First, you set-up your loom with an overshot pattern, the whole width of your loom. Then you weave one pattern repeat so that you can pick out the pattern you want to weave, find the correct placement for your pattern, and mark it on your reed. For instance, if you want to weave a 6" wide square in the center of your loom, we mark in our reed the outer edges of this 6" square, so that it will be the same on both edges of your inlay. We take a piece of elastic and tie it around the dents of the reed 6" wide, so that it covers just the warp threads of the pattern you want to inlay. Thus, when you are ready to inlay the pattern, you can step on a pattern treadle, push the elastic down against the top of the shed, and see which warp threads have to be picked up for the inlay thread.

The underside of your fabric will be the correct side of your material, as the ends of your pattern thread will appear on the top.

To weave a skirt of this type, weave the hem in a plain weave, and then step on your first pattern treadle. Inlay your weft thread just across the 6" square you have marked on the reed with the elastic.

You actually leave the end of your pattern thread on the top of your finished web, and with your foot still on the first pattern treadle, and with the shed open, you push down the elastic in your reed and pick up the top threads in your shed encompassed by the elastic, put your pattern thread in this 6" area only, and bring the end back up on the top of your web. It is probably more convenient if you have your pattern thread in small butterflies as it is easier to handle. Or, if you desire, you can use a

small paper quill for the pattern thread. Beat this pattern thread back in place, then step on your next tabby treadle and put in one shot of tabby. Then step on the next pattern treadle and once again with your feet on the treadle, pick up your 6" of raised warp threads that make up the pattern area, and put your pattern thread back through this same area. Do not pull tight, but leave a very small loop where this pattern thread reverses and goes back. This small loop will eliminate the possibility of a pull or open area in your skirt. If you should pull this pattern thread tight, you will pull the warp threads apart, and when you put in the tabby thread, that is not enough to bring the warp threads back together. Then after you put in your 2nd pattern thread, you then change and put in the next row of tabby. You continue this until your pattern is completed.

This is how you do the inlay on overshot, and it gives much more of a pattern appearance than if you do the inlay on a plain weave. With this method, you can make many different kinds of patterns. For instance, you can make a square with the center in a different color and the outer part of the square different from the center; you can make Indian Type designs and modernistic patterns, etc. In our sky-scraper skirts, we wove for the base of the building about 4 inch of inlay, and then for the tower part of the buildings, we wove 6" and then 8" and the 10", bringing the pattern to a point, and from there we then wove the 8", 6" and 4" blocks to balance the inlaid pattern accordingly.

If you decide to do something in this type of pattern, you will find it easier to do on wool than on cotton, as there is more elasticity in the wool warp.

Also in some cases we find that we like the inlay pattern better if we use just one

(Continued on Page 5)

SUNSET OVER THE BAY

An adaptation of a summer and winter weave, for use as upholstery, drapery, or table mats.

THREADING DRAFT:

4	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B						
3															B	B	B	B	B	B	B	B	B	B
2	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
1															A	A	A	A	A	A	A	A	A	A

TIE-UP DRAFT:

4	O	O	X	X	X	O
3	O	X	X	O	O	X
2	X	X	O	O	X	O
1	X	O	O	X	O	X

1 2 3 4 5 6
A B

X's above—tie-up for Counter-balanced
O's above—tie-up for Jack-typefl

WARP USED:

Two threads were used in the warp. They are:

A—10/2 cotton, mercerized perle in a medium jade color.

B—20/2 spun rayon in a yellow gold color.

WEFT USED:

In the weft, we used three different threads which were as follows:

A. 5/2 cotton, mercerized perle in a Burnt Orange.

B. 12 cut rayon chenille in an Aqua Blue.

C. Dark Chartreuse in a spun rayon boucle.

REED USED:

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

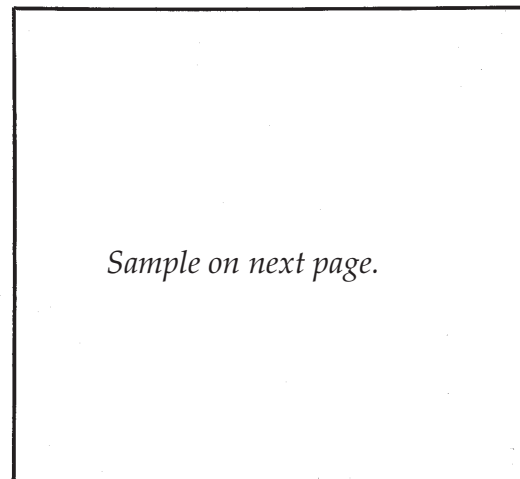
TREADLING:

Treadle No. 1—Burnt Orange Perle 5.

Treadle No. 6—Dark Chartreuse.

Treadle No. 5—Burnt Orange.

SAMPLE:



Sample on next page.

Treadle No. 2—Aqua chenille.

Repeat 6 times, then treadle

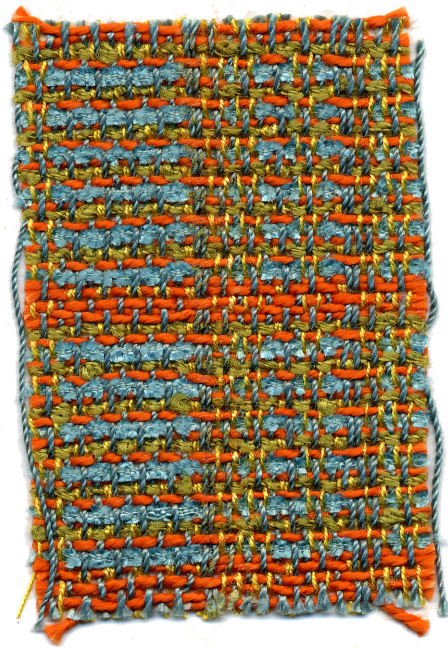
Treadle No. 1—Burnt Orange.

Treadle No. 6—Burnt Orange.

Treadle No. 5—Burnt Orange.

Treadle No. 2—Burnt Orange.

In one complete pattern repeat in the treadling, there are 28 threads in all. The first 4 threads as given in the sequence above are repeated 6 times, and then you end up with 4 threads of burnt orange perle 5 cotton.



More About this Sample

Most of you will recognize this threading draft as a hybrid Summer and Winter pattern. By that, I mean that it has the 2 blocks of summer and winter, plus the 2 blocks of 4 threads each on harnesses 2 and 3.

Actually this sample was inspired by a piece in an exhibit from the Wisconsin Federation of Handweavers, although I will admit, that I took quite a few liberties, changing the draft quite a bit, using entirely different colors, and changing the treadling.

Also, I felt that we have been neglecting perle cotton in our samples, as this is one of the most common threads available to weavers, so we worked out this sample to try and use two different perle cottons, one in the warp, and one in the weft.

This is a fairly easy sample to weave, and if you will notice, we worked out a treadling that would be fairly easy to treadle; treadling the B and A or 6 and 5 treadles with our right foot, and the 2 and 1 treadles with our left foot.

Also, I was somewhat surprised at the lack of trouble we had with the spun rayon in the warp. I always had the feeling that it wasn't too strong a warp thread, but we had no trouble whatsoever with it. I think we had just 2 broken threads in a 16 yard warp.

The sample in your Warp and Weft is not washed, but it should be before you decide to use it for anything. I would suggest that you wash in luke-warm water, allow to drip dry, and then steam press the material before you use it for upholstery or drapery.

I can't but help thinking that this would make nice material for book covers also. It is colorful and would be good for binders and other such uses.

Also, if you should decide to use a pattern such as this for mats, you will probably find that on a 14" width material, it will weave up much firmer than the same material does on a 40" width piece of material.

I cannot give the exact figures as to weft cost on this material as while I am writing this, the material is now only about $\frac{3}{4}$ finished. However, I can give you the cost

of the threads and the warp cost, which I will do herewith.

1. 20/2 spun rayon, 7,000 yards per lb., is \$3.50 per lb.

2. 10/2 perle cotton in grey is \$3.20 per lb. on 1 lb. cones.

3. The rayon chenile is \$3.00 per lb., comes on $\frac{1}{2}$ lb. tubes, and different colors are available from time to time. About 15 colors are available at present.

4. The dark chartreuse rayon boucle comes in about 5 other colors, They are a beige, brown, burnt orange, dark yellow gold, and olive. It has 1,800 yards per lb., and is \$3.50 per lb., on $\frac{1}{2}$ spools.

5. The perle 5 cotton in the burnt orange \$3.00 per lb. It has 2,100 yards per lb., and is available in some 40 to 50 colors.

COST OF THE WARP:

In a 16 yard warp, it took 1 lb. 14 oz. of the 10/2 mercerized cotton in the jade color. This costs \$3.20 per lb., so in all it cost \$6.00. The spun rayon costs \$3.50 per lb. and it took about 1 lb. 4 oz. for the warp, so this cost \$4.38. The total warp cost \$10.38, so dividing this into a 16 yard warp, 40" wide, you will find that the warp cost per yard was 65c per yard. The weft cost would be higher, as you have 3 different threads in the weft.

INLAY OR OVERSHOT (Continued from Page 3)

pattern treadle over and over, instead of using all of the pattern treadles. When we do this, we try all of the treadles, and we choose the one treadle of the 4 that we feel makes the most effective pattern and use that particular one. Also, remember that after every inlay on the pattern treadle you have a tabby following, and you must always remember to alternate your tabby treadles accordingly.

I hope that this explanation is clear and concise and that you can understand it. Actually, if you try to do this, it will be much clearer than if you just read this and do not try it.

This Month's Book Review

Just reprinted after being out of print for several years is the book, **A HANDBOOK OF WEAVES**, by Oelsner and Dale. This is a technical book primarily for the advanced weaver. When it was out of print, 2nd hand copies were bringing as much as \$25.00 to \$50.00 per copy.

There are 1,875 illustrations in the book, and it explains.

Among the weaves explained and illustrated are the plain weaves, many varieties of twill weaves, satin weaves, basket and rib weaves, herringbone, honeycomb, and lace weaves, and many, many others.

As I mentioned above, this is a book only for the technical weaver, for one who is interested in study and research. What is amazing also is the low cost of this new edition. It is just \$5.00 plus postage.

Title: **HANDBOOK OF WEAVES**

Author: G. H. Oelsner

Publisher: Dover Publications of New York City, New York

Price: \$5.00 plus 19c postage.

Available from Robin & Russ Handweavers or from the Publisher.

A Second Book Review

Another book which has just been reprinted, after being out of print for several years, is the first book of Malin Selander titled, "WEAVING PATTERNS." This book was very popular when first in print in its limited English edition and was quickly sold out. After several years of effort on the part of several persons, it has finally been reprinted.

Miss Selander has just recently completed a teaching tour of the United States and

probably many of you know her work from the workshops that she conducted throughout the country.

Most of the patterns in this book are for the 4 harness weaver, with just 2 or 3 exceptions at the most. Directions are given for the weaving of draperies, curtains, towels, table-cloths and table linens, wool yardages, cushions and runners and rag and rya rugs.

The book is profusely illustrated, and we must mention the excellent color photographs that are featured in this book. I myself think it is worth the price of the book for the color plates, and the fabrics pictured on these color plates.

It has been reprinted and is available at the same price as the first edition, which was \$6.95 each.

I will also mention that her second book is also available. It is titled "SWEDISH HANDWEAVING," and is also \$6.95.

Titles: **HANDWEAVING PATTERNS**
and **SWEDISH HANDWEAVING**

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Publisher: **Wezata Forlag, Gotenberg**

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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.

THE BURNHAMS, importers of Scotch Wools and Italian Silks have reduced prices on discontinued colors. Vat dyed cottons are available. Free samples. Our new address: The Burnhams, 1305 Del Valle, La Puente, Calif.

HEATHER CHARCOAL FINE LOOP MOHAIR. This is a beautiful quality mohair with some 2800 yards per lb. It is available in this one color only at \$3.20 per lb. 4 oz. spools are available if desired at 80c each. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

FINE NATURAL 7/4 DOUPPIONI SILK, on special while it lasts at \$4.00 per lb. It is 4 ply and is a good warp thread, as well as weft, and works as warp at 20 to 24 threads per inch. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

12 CUT RAYON CHENILLE, is available on 1/2 lb. spools in about 15 different colors. Price is \$3.00 per lb. Write for free samples. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

SILK NOIL ON SPECIAL IN CHARCOAL AND BLACK. This is a Japanese silk noil with about 11,000 yards per lb. Limited amount of dark charcoal and very dark charcoal. It is a close-out at \$1.60 per lb. while it lasts. About 20 lbs of each available. Is similar to our silk tweeds with occasional small flecks of natural. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

20/2 NATURAL MERCERIZED DURENE COTTON on sale at \$1.60 per lb., on 2 to 3 lb. cones. If a lesser amount is desired, we can wind off 1/2 lb. spools at 90c per spool. 8400 yards per lb. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

SMOOTH SPUN RAYON IN A HEAVY WEIGHT.

On sale at 80c per lb., this spun rayon has probably from 1200 to 1500 yards per lb. It is available in about 3 different beiges, and in black. There are also some tubes in a finer weight, and just a few tubes in aqua, yellow, etc. It is on about 2 lb. tubes, and we can sell it only by the tube. It is primarily only a weft thread, but can be used in upholstery, drapery, and even skirts and mats. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

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