

warp and weft

Volume VIII, No. 10

December, 1955

warp and weft

Published monthly (except July and August) by Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, California.

Subscription: \$2.50 per year.

Back Issues: 25c each, plus postage.

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

Assistant Editors: Robin Groff, Frederick Brown, Marie Berggreen.

Volume 8, No. 10 December, 1955

A Word from the Editor

Our first order of the day is to wish everyone the Merriest of Christmases and the Best Wishes for the forthcoming New Year. We hope that there will be many joyful days spent at your loom this coming year.

We might say here that the sample this month isn't the one that we had planned. We had an interesting sample of a one unit Bronson weave planned. The sample was woven (10" x about 15") and we thought that the problem of the fabric of the month was solved. However, we set up the loom, and in our 40" width set-up, we had just the same as in the smaller sample a heavy, plied linen thread in a bright red. However, after weaving just a few inches, this thread frayed so much that we had to eliminate it. We then put in another thread in its place, a cotton and rayon boucle in bright red. This didn't fill the need of the 5 ply linen, so we tried a black rayon boucle in its place. After three yards of this, we were very unhappy, so we started all over again with a new loom set-up. Our decision was to save this sample for a little later, and try and get a tighter twisted linen for our needs. Our choice as an alternate was this "Mock Leno."

This coming year, we will try and give as wide a variety of projects as possible, and feel sure that you will enjoy them. We have been trying to plan the samples for a year in advance, and have a pretty good idea of just what they will be.

If any of our subscribers have any particular type of weave, special choice of materials or particular fabric in mind that they would like to see featured, let us hear about it.

We might mention our request for old copies of the Weaver—that we might buy—met with two replies, and we have been able to find about 15 to 18 copies in all. If you know of anyone who has a set they wish to dispose of, or if you know of anyone with duplicate copies, we will greatly appreciate hearing from you about them.

Also, another project that we are working on, that is compiling a listing of all the various guilds, is slowly proceeding. If one of your guild has not written to us and given us the name, address, and some of the information as who founded it, how many members, where you meet, and other related information, we will certainly appreciate it if our subscribers will see that they do this.

Robin and I want to thank you for the response to *Warp and Weft* this year, and we are pleased to say that there has been a 25% increase in circulation since we took over last February.

We might also comment on the Whig Rose Place-Mat set-up given in the November issue. The printers had quite a struggle to get the type set-up and so they stated that if we had any other set-ups of a similar nature in the future issues, that there would be an additional (large) increase in cost of the printing of the magazine. We did not give the treadling for this mat, but thought that most of you would be able to work out the treadling from the threading draft.

RUSSELL E. GROFF, *Editor*

Weavers from Here and There

It is our intention, each month, to give a short article about various well known weavers from all over the country. If you know of someone exceptional living in your area, please let us know about them, that we might possibly present them in this column.



MISS ESTELLA M. HENKEL
of Dallas, Texas

A well known weaver and teacher in Dallas, Texas, is Miss Estella M. Henkel. Her interest in weaving resulted from work in a Children's rest camp, where she was craft counselor. It was further stimulated when weaving was introduced into the art fields of the public schools of Dallas, where Miss Henkel taught for many years.

She has studied under Mrs. Mary Starr Sullivan of Oregon University, and with Miss Ingeborg Longbers of Sweden. She also spent a summer of study with Floyd LaVigne of Woodstock, New York, and then a summer with Trude Guermonprez.

Since retiring from Public School work in 1953, her time has been devoted to teaching adult classes at the Dallas Museum of Fine Arts. She also maintains a

weaving studio in her home, giving private lessons and doing commission work. One of her greatest satisfactions is derived from recognition of the work of her students who range in age from 12 to 90.

Her work is noted for its variety, and ranges from reproductions of Colonial over-shot to original creations to meet contemporary requirements.

She has exhibited and won prizes in local and state shows and also in the better known national textile exhibits.

It's a pleasure to present to you this month, Miss Estella M. Henkel, of 3208½ Douglas, Dallas, Texas.

Book Review

Another new weaving book, just recently printed is "Contemporary Handweaving," by Ruth Overman and Lula Smith.

At last we do have a text in English with photographs that compare with the many Swedish illustrations that we are used to.

The book, "Contemporary Handweaving," is devoted almost entirely to "contemporary" weaving as we know it today. It tells of and illustrates the combining of textured and colored threads, and uses the standard twill threading draft for 4 harnesses as the basis for most of the illustrated work.

The rest of the emphasis in the text is devoted to various yarns and fibers used in handweaving. A sort of history of these fibers is given, and the characteristics, and some of the uses of these threads are mentioned.

Very little technical information is included in the book, in regards to the actual weaving processes.

The pictures, as mentioned above, are of an outstanding variety, concise, clear-cut, and interesting. While there are many pictures, no information about the illustrated fabrics is given, except for the name of the weaver and the place of display.

(Continued on page 6)

A CHRISTMAS CHECK

(Actually this fabric is a Mock Leno Weave)

KEY TO THREADING DRAFT BELOW:

O—means all threads in that group in one dent of the reed

A—means to skip three dents

B—means to skip one dent

THREADING DRAFT 2 Repeats

	Second Repeat							First Repeat								
4					X							X				
3		XX			X X				XX			X X				
2			X X				X X			X X				X X		
1			X				X			X				X		
	A	O	B	O	B	O	A	O	A	O	B	O	B	O	A	O

Warp Used:

- A. Red 10/3 cotton
- B. Silver, plied laminette

Weft Used:

- A. Rayon & Cotton Boucle, Red
- B. Silver Laminette

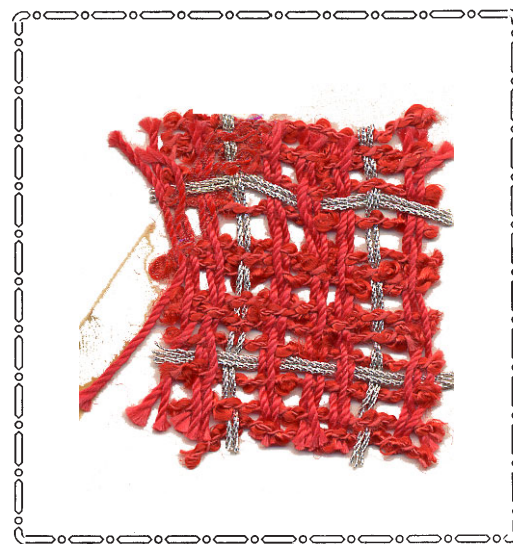
Tie-up Draft:

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

Treadling:

- 2—red cotton & rayon boucle
- 1—red cotton & rayon boucle
- 2—red cotton & rayon boucle
- 3—red cotton & rayon boucle
- 4—red cotton & rayon boucle
- 3—red cotton & rayon boucle
- 2—red cotton & rayon boucle
- 1—silver laminette, 2 threads both wound on the same bobbin
- 2—red cotton & rayon boucle
- 3—red cotton & rayon boucle
- 4—red cotton & rayon boucle
- 3—red cotton & rayon boucle
- 2—red cotton & rayon boucle
- 1—red cotton & rayon boucle
- 2—red cotton & rayon boucle
- 3—red cotton & rayon boucle
- 4—silver laminette, 2 threads both wound on the same bobbin
- 3—red cotton & rayon boucle

This is actually two repeats of the treadling, but it is necessary to show both repeats to show that the silver laminette alternates its position in the weft with every other repeat.



Reed Used:

We used a 15 dent reed, and actually, after counting up, we find that the thread actually comes to about 14 threads per inch. This is because of the unusual sleying of the reed. I think that we had better repeat how the reed is sleyed here, as some might not understand just how we explained it up in the threading draft.

More About the Fabric

Reed Sleying:

- 1st: 3 threads in 1 dent—red cotton
- 2nd: skip three dents
- 3rd: 3 threads in 1 dent—red cotton
- 4th: skip one dent
- 5th: 3 threads in 1 dent—red cotton
- 6th: skip one dent
- 7th: 2 threads in 1 dent—silver
- 8th: skip three dents
- 11 threads per every 12 dents

The warp in this fabric is a fast color, tightly twisted 10/3 cotton. We used it because of the tight twist and the nice quality of the thread.

The weft is a rayon & cotton boucle combination. It is sun fast, and because of its texture, worked very well as weft in this particular fabric.

The silver laminette was used because it is a good warp thread as well as a weft thread. It is 3 metallic corde threads all twisted together to make a laminette. The corde is usually a metallic thread wrapped around a cotton or rayon base thread. Three of these corde threads go into making the laminette.

This fabric was fun to weave. Why, you might ask, and so we would say that it is almost entirely different from most other fabrics, and as it is different, it is a challenge to weave.

In this particular type of weave, such as this mock leno, *it is necessary to keep your warp stretched tightly as is possible while you are weaving.* This makes it much easier to group the weft threads. You will notice that the weft threads come in units of three threads together. For instance, one unit is treadles 2, 1, 2. You put all three rows of this in and then beat them all together as one thread. Do not beat after each pick or shot of weft thread, but just use the beater to push the threads close together. After you have the third thread in, then beat all three of them together as though they were one thread.

Actually, the only way to accomplish this is to try it and see what works best for

you. In some cases, you might find that you beat the first two threads into place, and then with the beater, just push the third thread in next to the first two.

The spacing of the weft threads in groups of three, and with an open space between each group of three is important. It might take you a few inches to get used to this type of beating, but it is easily accomplished.

Some people might want to make these spaces more uniform, and thus insert a reed or a dowel in between each group of three threads, but this not actually necessary. We have seen this procedure used however, and then when the tension has been loosened to move the warp forward, the dowels have then been pulled out. We personally thought that this method was quite slow and clumsy, and thus don't recommend it.

Also, you notice, that in the weft we had a double thread of silver laminette. This can be accomplished in many ways. One of these is to wind two threads on the same bobbin, another is to use a double bobbin shuttle, having a single silver thread on each bobbin. And still others prefer to use two different shuttles, one thread per shuttle.

Cost of the Fabric

The red 10/3 cotton comes on 600 yards per spool, and is priced at 79c per spool. The silver laminette comes on 75-yard spools and is priced at \$1.00 per spool.

We put on a 7 yard warp, which took 5 spools of the 10/3 cotton, and 7 spools of the silver. Thus, totaling the cost of the silver laminette and the cotton, and dividing by 7, it comes to \$1.57 per yard for the warp.

The weft of rayon & cotton boucle and the silver laminette was similar. It took one lb. of the rayon boucle at \$3.35 per lb., and 6 spools of the silver, or \$9.35 in all for the weft, making it cost \$1.34 per yard.

Cost of warp per yard.....	\$1.57
Cost of weft per yard.....	1.34
Total cost per yard.....	\$2.91

Actually, we might go a bit further, and say that if you use another thread in place of the silver laminette, that you can probably bring the cost of this yardage down to as little as \$1.75 per yard. For instance, use the same rayon boucle in the warp in place of the silver, using a contrasting color, and ½ lb. should be enough for warp and weft, thus instead of \$13.00 for laminette, you would spend \$1.65 for the same thing in the cotton and rayon boucle. I just figured it out, and this fabric without the laminette, but with a rayon boucle in the warp in its place would come to \$1.30 per yard, for both warp and weft.

We might also mention at this point that the rayon & cotton boucle comes in about 30 colors, on ½ lb. tubes—sunfast, at \$3.35 per lb.

A Second Book Review

This month, we want to bring to your attention a book for those with 2 harness looms, or for those interested in lace weaves, texture and colors on plain twill set-ups, etc. It is the book by Harriette J. Brown, titled "Handweaving for Pleasure and Profit." Its secondary title is "A Guide to Two Harness Weaving."

This second title to this book is the key to the whole book. There is in the book first of all, a good clear explanation of setting up of two harness looms, and in particular, table looms. This is illustrated with drawings, and is easy to read and understand.

The part of the book on "weaving techniques" is the one I like, as there are given clear, concise directions for most of the lace-weaves, and for some of the Swedish rug techniques as Rya, Flossa, some tapestry techniques, directions for inlay, and other similar information.

There is a chapter on special details,

such as row to finish the ends of fabrics, various fringing techniques, knots used in weaving, patterns for two harness looms, and other special techniques.

A short history of weaving is very interestingly presented. A section on loom accessories is one part that is neglected by most authors.

I would venture to say that this book is almost a must, for those weavers with only two harness looms, and with those interested in laces and similiar techniques.

Title: "Handweaving for pleasure and Profit (A Guide to Two Harness Weaving)."

Author: Harriette J. Brown.

Publishers: Harper & Brothers.

Price: \$4.50, plus 17c pp and ins.

Available: Robin & Russ Handweavers.

This Month's Cover

The cover this month is a striking lamp shade woven by Helen S. Young, of the Southern California Handweavers Guild. This, along with many other fabrics and finished articles was displayed at the annual exhibit and fashion show just held by the above mentioned guild in Plummer Park in Los Angeles.

There were exhibits from approximately 11 different areas, and also the fashion show with the articles being displayed by the various models was a great success. The Southern California Handweavers Guild, its officers and members are to be congratulated on the successful show that they presented.

BOOK REVIEW (Cont'd from page 2)

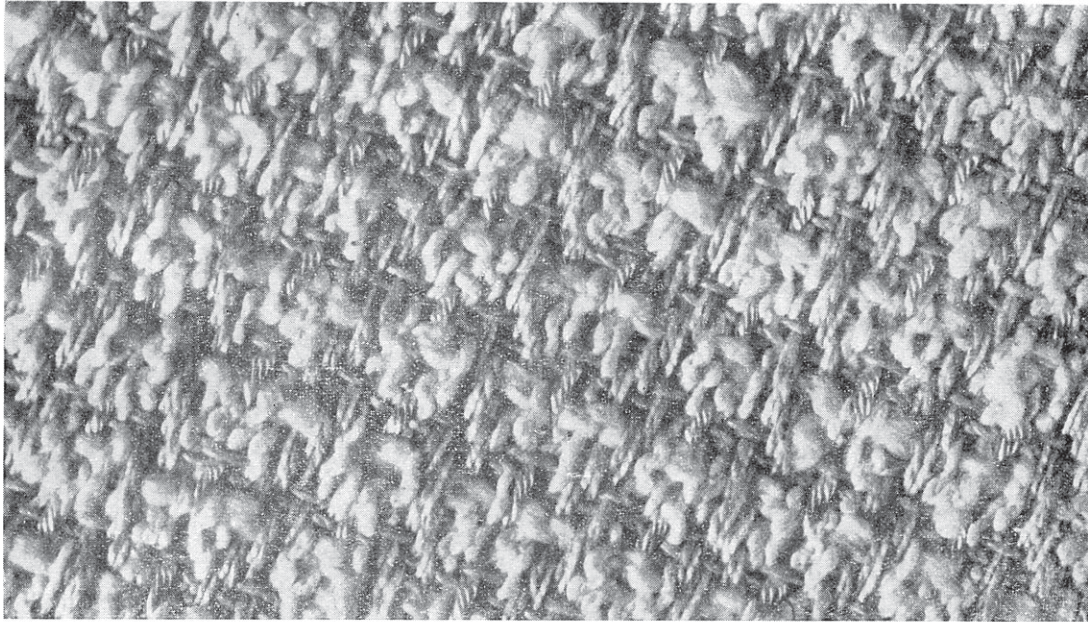
Title: CONTEMPORARY HANDWEAVING

Authors: Ruth Overman & Lula Smith

Publishers: The Iowa State College Press, Ames, Iowa

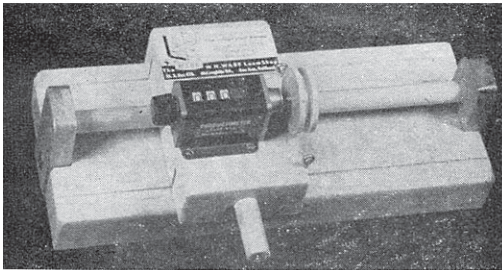
Available: From the publishers or from Robin & Russ

Cost: \$7.50 a copy

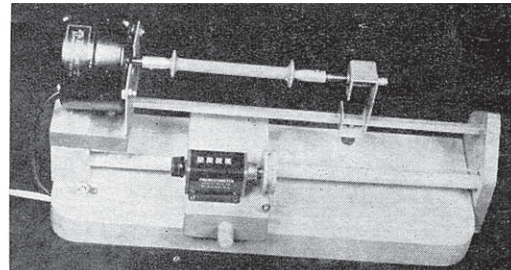


SNOW AND SAND: The above is a drapery fabric woven by Estella Henkel of Dallas, Texas. It is a combination of unbleached drapery cotton, half-bleached cotton nubby, white rayon floss, and a white mercerized cotton. It was set-up on a 1, 2, 3, 4 twill and treadled in a twill variation.

THE W. H. WADE LOOM SHOP PRESENTS

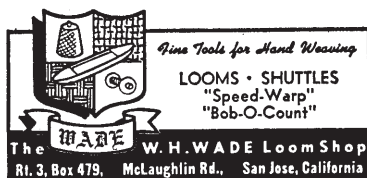


- A. An easy-to-use warp measuring unit
1. Measures up to 1,000 yards
 2. Moveable carriage to put the yarn evenly on the spools being wound.
 3. An accurate counter or measurer
 4. A reset counter, that can be set back to zero after winding each spool.
 5. Reasonably priced; \$16.50 each, postage extra.



- B. The "Bob O Count", a complete unit
1. A spool winder
 2. A bobbin winder
 3. A warp measurer
 4. A moveable carriage so that you can wind the yarn on spools evenly like a sewing machine bobbin.
 5. A good hardwood base for the complete unit.
 6. A reset counter on measurer unit.
 7. Reasonably priced; \$29.50, postage extra.

ROBIN & RUSS HANDWEAVERS
are distributors for Wade Looms
and equipment



THE Weaver's Marketplace

YULETIDE GREETINGS

to one and all

from

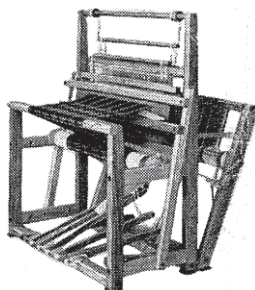


THE YARN DEPOT

545 Sutter Street, San Francisco 2, Calif.

Merry Christmas

from LeClerc



The worlds largest hand-loom makers
NILUS LeCLERC, INC. W W
L'Isletville 23, Quebec, Canada

ROBIN AND RUSS HANDWEAVERS
present

The 6th Annual Travelling Exhibit

Contains approximately 40 pieces of woven materials, with set-up and directions, size, type, and cost of threads used, and other related information for each fabric.

Available to interested individuals or to Weaving Guilds, for 10 day periods through 1956, January 17 to December 1.

Open dates from July to December 1956

ROBIN & RUSS HANDWEAVERS
632 Santa Barbara Street
Santa Barbara, California

SEASON'S GREETINGS

from

THE WARP AND WEFT STAFF

Marie Berggreen
Carol White
Robin Groff
Frederick Brown
Russell E. Groff



warp and weft
632 Santa Barbara St.
Santa Barbara, Calif.
Return Postage Guaranteed

BULK RATE
U. S. POSTAGE
1 1/2 c. Paid
Santa Barbara, Calif.
Permit No. 440